ROUEN CATHEDRAL

Famous Cathedrals

As Seen and Described By Great Writers

COLLECTED AND EDITED BY
ESTHER SINGLETON

With Numerous Illustrations

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Famous Cathedrals

BOOKS BY MISS SINGLETON

TURRETS, TOWERS, AND TEMPLES. Great Buildings of the World Described by Great Writers.
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Preface

NOTHING perhaps gives the American tourist greater pleasure during his European travels than his visits to the great cathedrals. In nine cases out of ten soon after his arrival in any city or town his footsteps lead him directly to the Cathedral. The great fabric, planned and built by so many minds and hands, and representing so many periods of art and architecture, astounds, delights and entrances him and he finds himself wandering again and again in its vicinity to gaze on its sculptured portals and façade when the gray stone glows with the roseate tints of morning or evening, or when it emerges from the mist like a palace of dreams, or towers in the moonlight with fantastic effect. He likes also to study the conglomeration of buildings at different angles, now from the great western entrance, now from the apse, now from the chapter-house and cloisters, with varied views of towers, windows and flying buttresses.

If the great fabric charms him from the exterior, what are his emotions when he discovers the wealth of the interior with its forests of columns, springing arches, magnificent carvings of stone and wood, and its glowing pictures of glass set in frames of exquisite tracery. Very aptly has Mr. Fergusson said :

" Not only is there built into a Mediæval cathedral the accumulated thought of all the men who had occupied themselves with building during the preceding centuries, but you

have the dream and aspiration of the bishop, abbot, or clergy for whom it was designed; the master mason's skilled construction; the work of the carver, the painter, the glazier, the host of men who, each in his own craft, knew all that had been done before them, and had spent their lives in struggling to surpass the works of their forefathers. It is more than this: there is not one shaft, one moulding, one carving, not one chisel-mark in such a building, that was not designed specially for the place where it is found, and which was not the best that the experience of the age could invent for the purposes to which it is applied; nothing was borrowed; and nothing that was designed for one purpose was used for another. A thought or a motive peeps out through every joint; you may wander in such a building for weeks or for months together, and never know it all."

It is manifestly impossible within the covers of a book of this size to include all the cathedrals familiar to and loved by the traveller; but I have endeavoured to bring before the reader a varied list, at the same time not omitting those that all the world agrees are the most celebrated. I have also tried to vary the text as much as possible, making some selections that are architectural; some that are descriptive; some that are historical; and adding a few impressionist pictures, like those of Bourges and St. Isaac's.

For the information of the layman, Mr. Francis Bond has described the divisions of a cathedral as follows:

"As regards the nomenclature of the parts of a cathedral it may be useful to mention that the high altar is to the east; and that facing the east, the visitor has the south transept and south aisles on his right, and the north transept and north aisles on his left hand. Standing at the altar or

the choir-screen, and looking down the nave to the great doors, he has the north transept and north aisle of the nave on his right, and the south transept and south aisle of the nave on his left.

"The western limb of the cathedral is called the nave. The term 'choir' is sometimes loosely applied to the whole of the eastern limb. Strictly it applies just to that part of the church where the stalls are; and that part, as in St. Alban's and Norwich, need not necessarily be in the eastern limb at all, but in the crossing and in the easternmost bays of the nave.

"In a cathedral with a fully developed plan, *e. g.*, St. Alban's, or Winchester—the following ritualistic divisions will be met with in passing from west to east:—(1) The nave; (2) the choir; (3) the sanctuary; (4) the retro-choir, containing (*a*) processional aisle, (*b*) Saint's Chapel, (*c*) ante-chapel or vestibule to the Lady's Chapel; (5) Lady's Chapel. Sometimes these ritualistic divisions correspond with the architectural divisions of the church; sometimes they do not: *e. g.*, the ritualistic divisions of the eastern limbs of York and Lincoln were not shown in the structure, but merely marked off by screens, most of which have been destroyed."

In my endeavour to give as comprehensive a view as possible and at the same time to include the special features of each cathedral, I have sometimes been forced to cut; but otherwise no liberties have been taken with the text.

E. S.

New York, September, 1909.

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ROUEN CATHEDRAL

BENJAMIN WINKLES

ROUEN CATHEDRAL is of vast dimensions, of wonderful magnificence and (which constitutes its peculiar excellence) of the very best proportions. Other cathedrals have their peculiar excellencies, but they have at the same time some very obvious defect. Rouen Cathedral, having no such defect, may be considered, as a whole, superior to any other in France. Beauvais, for instance, has a choir and Evreux a transept and central tower to which there is nothing comparable in the corresponding portions of Rouen Cathedral, or indeed in any other portions of it; but Beauvais has no nave and Evreux has a west front of modern Italian architecture, and is, moreover, very defective in regard to its proportions. To say then that Rouen Cathedral is one of the first class is not enough; it is undoubtedly among the first in that class, if it does not stand alone as altogether pre-eminent.

Let the reader suppose himself standing immediately opposite the great centre portal, and a few yards from it; what a vast and splendid display of Gothic architecture is then before him. If he has been already dazzled by the south front of the transept of Beauvais Cathedral, what will he feel on first beholding the west front of the metropolitan church of Rouen, which, with all the richness of the former, and far greater delicacy of detail, has, at the same time, nearly four times its extent? This truly majestic façade presents a

breadth of 170 feet; the plan of it may be said to be the usual one, although with several peculiarities attending it. Thus, for instance, there are three portals, the centre one rising much higher, and having nearly double the breadth of the lateral ones, which is usual; but then, in this instance, it also projects far beyond the others in the form of a porch, and is flanked by enormous pyramidal buttresses, exceedingly rich, which from their size and form deserve to be called turrets, with spires upon them. Again, it has two towers, which is usual, but their position is very unusual; for instead of immediately flanking the west end of the nave, as in some instances, or its side aisles, as in others, they are built beyond even these last, with one side of each of them against the outer walls of the nave chapels on each side of the Cathedral, which gives to this front its noble and unusual breadth. The space thus formed between these towers and the west end of the nave, on either side of it, is filled up with arcades which are adorned with tracery and surmounted by open canopies, or pierced gables, which are crocketed and terminated by small statues. The slender columns which support this arcade are also terminated by crocketed pinnacles; and it is further adorned with tracery, niches and statues, while above it rise four turrets, which were all once surmounted by spire-work of beautiful design and open carving; but one only now remains in its original state, the other three were deprived of these elegant portions by a tremendous storm of thunder and lightning, which happened on the 25th of June in the year 1683.

It is impossible for words to describe the gorgeousness of the porch and portal in the centre of this façade—what more can Gothic architecture do? It is rich, elegant and delicate in the extreme; it abounds with niches and statues

and an almost endless variety of open and free tracery of the most beautiful description, and may be, not inaptly, called a gigantic ornament of filigree in stone; and a monument both of the munificence of the cardinal, at whose expense it was wrought, and of the brilliant talents of the architects, who strove and who have done ample justice to that munificence by the production of this astonishing performance. The great gable which surmounts the portal with tracery and bas-relief (except where the Cathedral clock is placed), and is attached to the flanking buttresses by a row of pointed arches, behind which runs a gallery with a front of carved stone. Above the porch, and partly concealed by its acute angled gable, is the large rose window within a pointed arch, so often found in French cathedrals, and under similar circumstances. Above this is a gallery adorned with a row of pointed arches with pinnacles and canopies, and above this again rises the gable itself of the nave of the Cathedral, enriched with sculpture and fretwork, and forming as it were a crown to the central part of this immense façade. The two lateral portals belong to an earlier age, as is plainly to be seen by the style of them; they are both decorated with bas-reliefs. Upon the tympanum of that towards the Butter Tower, the Virgin is seen, surrounded with angels; upon the tympanum of the other, Salome dancing before Herod; and again the same Salome presenting the head of John the Baptist to her mother.

We come now to the towers which terminate this façade at either end. That at the north end called the Tower of St. Romain, from the base to the upper story of it, is very simple when compared to that upper portion, and to the rest of the façade. It is terminated by a roof of wood cov-

ered with lead, very graceful in its form and not unlike a martial tent; and rising so high above the parapet as to make this of equal height with the other tower. Of the beauty of that other, too much cannot be said.

Like the Tower of St. Romain, the greater part of it is square, but unlike that in having angular buttresses decorated with statues, and a buttress also running up the centre of each side, adorned in the same manner. The spaces between the buttresses in the three lower stories of the tower are filled with mullions and tracery in the form of pointed windows; above this portion of the tower are two open galleries of beautiful workmanship, one above the other, and between them, in each of the four faces of the tower, are four windows pierced but not glazed, and decorated with fretwork and surmounted with open canopies. Above these windows the tower takes an octagonal form and is pierced with a large pointed window in each side full of good tracery. It is also adorned with an intricacy of detail, beautiful indeed, but not to be described by words, and surmounted with a graceful open parapet adorned with delicate crocketed pinnacles thickly set, crowning the whole as with a diadem of stone. This tower, though vulgarly called the Butter Tower,[1] is also known by the name of George d' Amboise, at whose expense it was erected. The space between this tower and the west end of the nave is less than that between the same west end and the Tower of St. Romain, so that while the former is filled up with only three arches, the latter space has four. So much, however, is the eye engaged in contemplating the splen-

[1] It was called the Butter Tower because the expense of building it was defrayed by the money which was procured by the sale of permission to eat butter during Lent in the dioceses of Rouen and Evreux.

dour of this façade, and so filled and enraptured as it gazes, that this irregularity is scarcely ever detected at first sight.

A delight mingled with somewhat of awe steals upon the spectator on his first introduction into this vast and beautifully proportioned temple. It was once observed by a stranger entering King's College Chapel, in Cambridge, for the first time: "This is a place for angels to worship in"; of the interior of the Cathedral of Rouen the stranger would describe his feelings by saying,—surely, this is the antechamber of the Divine Presence.

Whether owing to this awe-inspiring quality, or to the more than commonly good taste and good feelings of the inhabitants of Rouen, or to mere accident, it is certain that the interior of this Cathedral has suffered much less than the exterior, and much less than most other cathedrals have internally in the ravages of the Revolution. On entering, the eye enjoys an uninterrupted view of the whole length of the Cathedral, and through the interçolumniations of the apse the whole length of the Lady Chapel also. Nothing in architecture can exceed the beauty and magnificence of this general view of the interior of Rouen Cathedral.

Above the pillars and arches of the nave runs another line of both in the place of a triforium; above this again are two galleries, one above the other; and higher yet, and crowning all, is seen the clerestory with its windows, so that there are five horizontal divisions in the walls of the nave which has no parallel in England. The vaulting is of the simplest kind, both of the nave and side aisles; that of the latter springs from the level of the second row of pillars and arches in the nave, an arrangement to be found in only

one instance in England; namely, in the abbey church of Waltham.

Eleven clustered columns and ten pointed arches on each side support the walls of the nave: the eight columns of the transept are of the same size and form, but the four columns which support the central tower, though of the same form, are nearly double the circumference, and more than thrice the height.

The columns of the choir, fourteen in number, are cylindrical, six of them are in the apse, which is pentagonal. The arcades of the choir, both above and below, are peculiarly light and elegant. The great altar is isolated and occupies the centre of the apse.

The Cathedral is lighted by one hundred and thirty windows, some of which are still adorned with the original painted glass. The great windows of the nave, the transept, and some of those in the choir are, however, of common glass, with medallions and scrolls of painted glass inserted at intervals. The other windows of the choir are adorned with painted glass, representing figures of saints and archbishops. That at the end represents the Saviour on the cross, above which is seen the sun and the moon; in the glass next to this the Virgin is represented with the Apostles Peter and John, together with inscriptions in large letters. The painted glass in the Chapel of St. Romain is very much, and very justly, esteemed, and represents the principal actions of his life.

Besides these windows already enumerated, the Cathedral is lighted also by three rose windows, one at each end of the transept and one over the organ at the west end of the nave. Those at the two ends of the transept are of white glass ornamented with medallions of stained glass, repre-

senting various subjects from Scripture history. In respect of glazing, however, the rose window at the north end is greatly superior to that of the south. That of the west end of the nave is greatly superior to them both in point of the variety and beauty of its colours. The attention is caught equally by the architectural design of the rose, and the ingenious combination of colours in the glazing in which red and blue predominate. In the middle is what we would rather never see attempted, a figure to represent the Deity, surrounded by a multitude of angels, holding musical instruments of various kinds which occupy the other compartments of the rose. Around the great arch which serves as a frame to the rose window are placed ten figures of angels holding the instruments of the Passion in their hands. Before this window runs a gallery of open carving very rich, with the two extremities cutting off the corners of the nave; the same arrangement is to be seen in the transept of Evreux Cathedral; underneath this runs another gallery composed of a beautiful arcade of pointed arches and slender columns, which unfortunately is in a great measure concealed by the vast organ which is placed in front of it.

We now arrive at the transept with its side aisles and central tower, or lantern, as it is here called. It is seldom that a transept corresponds with the nave so entirely as in this instance, being nearly of the same date, and divided into a middle and side aisles by columns and arches of the same design. The extremities of the transept, besides the rose windows which light it, are adorned also with many niches, canopies and trefoiled headed arcades cut in the walls.

At the end of the northwestern side aisle of the transept is a staircase of very beautiful Gothic design, in open tracery, which once led to the library and to the archives of

the chapter. Near the staircase is a door by which the canons formerly went from the Cathedral into the Chapter-house.

The Chapels of the Cathedral which add to its vastness, if not to its embellishment, are five-and-twenty in number, and still exhibit some remains of their former magnificence.

ST. MARK'S, VENICE

THÉOPHILE GAUTIER

LIKE the mosque of Cordova, with which it offers more than one point of resemblance, the basilica of St. Mark has more width than height, unlike the usual Gothic church, which springs towards the sky with numerous arches, spires and pinnacles. The great central cupola has an elevation of only a hundred and ten feet. St. Mark's preserved much of primitive Christianity when, scarcely out of the catacombs, it tried, not yet possessing any formulated art, to build a church with the *débris* of antique temples and the conceptions of Pagan art. Begun in 979, under the Doge Piero Orseolo, the basilica of St. Mark was built slowly, being enriched in each century with some new treasure and beauty, and, a strange thing that upsets all ideas of proportion, this mass of columns, bas-reliefs, enamels and mosaics, this mixture of styles, Greek, Roman, Byzantine, Arab and Gothic, produces a most harmonious whole.

This incoherent temple in which the Pagan would find again the altar of Neptune with its dolphins, tridents and sea-shells serving as holy water basins; in which the Mohammedan might believe himself to be in the *mirab* of his own mosque on seeing inscriptions running around the vaultings, like Surahs from the Koran; and in which the Greek Christian would find his Panagia crowned like an empress of Constantinople, his barbaric Christ with inter-

laced monogram, the special saints of his calendar drawn in the style of Panselinos and the artist-monks of the holy mountain; and in which the Roman Catholic feels living and palpitating in the shade of the naves illuminated by the tawny reflection of the gold mosaics the absolute faith of the early days, the submission to dogma and hieratic forms, the mysterious and profound Christianity of the ages of belief; this temple, made of fragments and pieces that oppose one another, enchants and caresses the vision better than could be effected by the most correct and symmetrical architecture; its unity results from its multiformity. Round and pointed arches, trefoils, colonnettes, flower-work, cupolas, slabs of marble, backgrounds of gold and bright colours of mosaic,—all this arranges itself with rare happiness, and forms a most magnificent monumental bouquet.

The side facing the square has five porches leading into the church, and two opening under the exterior lateral galleries; seven in all, three on each side of the great central porch. The principal doorway is marked by two groups of four columns of porphyry and verd-antique on the first story, and six on the second that support the spring of the arch. The other porches have only two columns, also in two stages. We only speak here of the façade itself, for the depth of the porches is adorned with other colonnettes of cipolin marble, jasper, pentelic, and other precious material.

We will examine in some detail the mosaics and ornaments of this marvellous porch. Beginning with the first arcade on the water side we notice over a square door closed with a grille a black Byzantine plaque in the form of a reliquary, with two angels embraced on the ribs of the ogive. Higher up, in the tympanum of the arch, is a large

ST. MARK'S, VENICE

mosaic on a gold background representing the body of St. Mark removed from the crypt of Alexandria and smuggled through the Turkish customs between two sides of pork—an unclean meat of which Mussulmans have a horror, and the contact of which would necessitate innumerable ablutions. The unbelievers are scattering with gestures of disgust, stupidly allowing the body of the holy Apostle to be carried off. This mosaic was executed after the cartoons of Pietro Vecchia, about 1650. In the springing of the archivolt on the right is an antique bas-relief representing Hercules with the Erymanthian Hind on his shoulders and trampling on the Lernæan Hydra; and on the springing on the left (from the spectator's point of view) by one of those contrasts so frequent in St. Mark's, we see the angel Gabriel standing, winged, booted and nimbused, leaning upon his lance—a singular pendant to the son of Alcmene and Jupiter!

In the second arcade is cut a door that is not symmetrical with the other. This one is surmounted with a window of three ogives in the head of which are two quatrefoils, surrounded with a band of enamel. The mosaic of the tympanum, also on a gold ground like all those in St. Mark's, has for its subject the arrival of the Apostle's body at Venice, where it is received on disembarkation by the clergy and the notables of the city. We see the ship, and the wicker crate that transported it. This mosaic is also by Pietro Vecchia.

A St. Demetrius, seated, with sword half unsheathed, his name carved near his head, of a very savage and Lowrr Empire aspect, continues the line of bas-reliefs set in the façade of the basilica as in the wall of a museum.

The central doorway is, as it should be, richer and more

highly ornamented than the others. Besides the mass of columns of ancient marble that support it and give it importance, three rows, two interior and one exterior, strongly outline its arc by their projection. These three toruses of ornaments carved, dug out and cut with marvellous patience are composed of a bunchy spiral of leaves, branches, flowers, fruits, birds, angels, saints, figurines and chimæra of all kinds; in the last one, the arabesques spring from the hands of two statues seated at each end of the cordon.

The door, garnished with bronze valves studded with snouts of fantastic animals, is crowned with a niche with wings gilded, trellissed and pierced like those of a triptych, or cabinet.

A Last Judgment of great size occupies the top of the arcade. The composition was by Antonio Zanchi, and the translation into mosaic by Pietro Spagna. The work dates from about 1680, and was restored in 1858 in accordance with the original design.

It is above this porch, on the gallery that runs around the church, that are placed, having ancient pillars for bases, the celebrated horses that for a short time ornamented the Carrousel triumphal arch. Opinions greatly differ regarding their origin. Some insist that they are Roman work of Nero's day, transported to Constantinople in the Fourth Century; others consider them Greek work of the Isle of Chios brought to that city in the Fifth Century by order of Theodosius, and used to decorate the hippodrome; and still others affirm that these horses are the work of Lysippus —what is certain is that they are antiques, and that in 1205 A. D. Marino Zeno who was Podestat at Constantinople for the Venetians had them removed from the hippodrome and given to Venice. These horses may be

classed among the most beautiful relics of antiquity. They are historic and genuine—rare qualities. Their action shows that they were harnessed to some triumphal quadriga. Their material is no less precious than their form. It is said that they are of Corinthian bronze, the greenish surface of which is visible through a gilded varnish scaled by time.

In the lower part, the fourth porch presents the same distribution as the second. The tympanum of the arcade is occupied by a mosaic representing the Doge, senators and patricians of Venice coming to honour the body of St. Mark extended on a bier and covered with a brilliant blue drapery. In the corner is a group of Turks in despair at having allowed the robbery of such a treasure. This mosaic, most brilliant in tone, was executed by Leopoldo del Pozzo after the design of Sebastian Rizzi, in 1728. It is very beautiful. In the springing of the archivolt adjoining the great doorway, we see a St. George, in Greco-Byzantine style; in the other, an angel, or unknown saint.

The fifth porch is one of the most curious of all. Five little windows of gold trellis work and varied cutting fill the lower part. Above, the four evangelical symbols in gilt bronze, the ox, lion, eagle and angel, as fantastic in form as Japanese chimæra gaze suspiciously at one another, whilst a strange cavalier mounted on what may be either Pegasus, or the pale horse of the Apocalypse, caracoles between two gold rosettes. The capitals of the columns are also of a more savage, archaic and bushy taste than anywhere else.

Higher up, a mosaic, the work of an unknown Twelfth Century artist, contains a picture of great interest, a view of the church constructed to receive the relics of St. Mark as it was eight hundred years ago.

The line of bas-reliefs ends on this side with a Hercules carrying the Calydonian boar. Under this are two lions rampant, and, a little lower still, an antique figure holds an inverted amphora on his shoulder. This theme, given doubtless by chance, has been happily repeated in the rest of the edifice.

This row of porches which forms the first story of the façade is bordered by a balustrade of white marble; the second contains five arcades, the central one of which, larger than the others, arches behind the horses of Lysippus, and instead of mosaic is glazed with round glasses and adorned with four antique pilasters.

Six bell-turrets, composed of four open columns forming a niche for the statue of an evangelist separate these arcades, the tympanum of which is round arched while the ribs are ogival. The four subjects of the mosaics are the Ascension, Resurrection, Jesus raising Adam and Eve and the Patriarchs out of Purgatory, and the Descent from the Cross by Luigi Gaetano, after cartoons by Maffeo Verona, in 1617. In the springings of the arcades are nude figures of slaves of natural size with urns and amphoræ on their shoulders.

In the ogival point of the great central window, against a dark blue ground sewn with stars stands out the lion of St. Mark, gilded, nimbused, with outspread wings, and paw on an open testament on which are inscribed the words: *Pax tibi, Marce, evangelista meus.* Above this symbolical representation of the Evangelist, St. Mark, this time in human form, stands and seems to receive the homage of the neighbouring statues. On each gable stands a statue, St. John, St. George, St. Theodore and St. Michael, wearing a nimbus for a hat.

At each end of the balustrade are two flag staffs painted red, for flying flags on Sundays and fête days.

The lateral façade, looking on the Piazzetta and touching the Ducal palace also deserves attention. It is carved with antique bas-reliefs of various subjects.

Incrustations of malachite, various enamels, two little angels in mosaic displaying the linen that retains the Divine imprint, a great barbarian Madonna presenting her son to the adoration of the faithful, and flanked by two lamps which are lit every evening; a bas-relief of peacocks spreading their tails, perhaps coming from an ancient temple to Juno; a St. Christopher loaded with his burden, and capitals of basket work and the most charming caprice: such are the riches presented by this corner of the basilica to the promenaders in the Piazzetta.

The other lateral face looks on a little square, an extension of the Piazza. It is fronted by the palace of the Patriarch of Venice and the church of San Basso.

Entering the Cathedral, the door is surmounted by a St. Mark in pontifical robes, after a cartoon by Titian, by the Zuccati brothers. This mosaic has a brilliancy that explains why jealous rivals accused the able masters of having employed painting instead of confining themselves to ordinary resources.

There is nothing that can be compared with St. Mark's, Venice,—not Cologne, Strassburg, Seville, nor even Cordova with its mosque: it produces an astonishing and magic effect. The first impression is that of a cave of gold incrusted with gems, splendid and sombre, at once dazzling and mysterious. We ask ourselves whether we are in an edifice or in an immense casket.

The cupolas, vaults, architraves and walls are covered

with little cubes of gilded crystal, made at Murano, of an unalterable splendour, on which the light plays as on the scales of a fish, and which serve as a field for the inexhaustible fancies of the mosaists. Where the gold base stops, at the height of the column begins a casing of the most precious and varied marbles. From the vault hangs a great lamp in the form of a cross with four branches, with points of *fleur de lis*, attached to a golden ball cut in filigree, of marvellous effect when it is lit. Six alabaster columns with fantastic Corinthian capitals of gilt bronze support elegant arcades on which runs a gallery almost all around the church. The cupola, with the Paraclete for a hub, rays for spokes and the twelve Apostles for circumference, forms an immense wheel of mosaic.

In the pendentives, tall serious angels display their black wings against tawny tones. The central dome, which digs into the intersection of the arms of the Greek cross formed by the plan of the basilica, shows in its vast cup Jesus Christ seated on a sphere in the middle of a starry circle upheld by two pairs of seraphim. Above Him, the Divine Mother, standing between two angels, adores her Son in His glory; and the Apostles, each separated by a naïve tree, that symbolizes the Garden of Olives, form a celestial court, for their Master. Theological and cardinal virtues are niched in the intercolumniations of the windows of the small dome that lights the vault. The Four Evangelists, seated in cabinets of castellated form, are writing their precious books beneath the pendentives, the extreme points of which are occupied by emblematical figures pouring out of an urn tilted on their left shoulder the four rivers of Paradise: Gihon, Pison, Tigris and Euphrates.

Further on, in the next cupola, the centre of which is

filled with a medallion of the Mother of God, the four familiar animals of the Evangelists, free this time from the supervision of their masters, are devoting themselves to guarding the sacred manuscripts, in chimerical and menacing attitudes, with a plenitude of teeth, claws and great eyes that would equip the dragon of the Hesperides.

On the back of the hollow that gleams vaguely behind the high altar, the Redeemer is represented under a gigantic and disproportioned figure to mark, according to the Byzantine custom, the distance between the Divine person and the feeble creature.

The atrium of the basilica is filled with Old Testament history: the interior contains the entire New Testament, with the Apocalypse for epilogue. The Cathedral of St. Mark is a great golden Bible, ornamented, illuminated and flowered,—a Mediæval missal on a grand scale. For eight centuries, a city has turned over the leaves of this monument like a picture book without growing weary in its pious admiration. Beside the illustration is the text: everywhere, mount, descend, and circulate that world of angels, apostles, evangelists, prophets, and doctors with every kind of face that people the cupolas, vaults, tympanums, arches, pillars, pendentives and the smallest wall space. Here, the genealogical tree of the Virgin spreads its bushy branches which bear for fruit kings and holy personages, and fills a vast panel with its strange branchings. There, gleams a Paradise with its glory, its blessed, and its legions of angels. This chapel contains the history of the Virgin; that vault displays the whole drama of the Passion, from the kiss of Judas to the appearance of the holy women, passing also through the Agony in the Garden of Olives, and Calvary. All who have testified for Jesus, whether by prophecy,

preaching, or martyrdom, are admitted into this great Christian Pantheon. Here we see St. Peter crucified head downwards, St. Paul beheaded, St. Thomas before the Indian King Gondoforo, St. Andrew suffering his martyrdom: not one of the servants of Christ is forgotten—not even St. Bacchus. Greek saints, with whom we Latins have very slight acquaintance, augment this sacred multitude: St. Phocas, St. Dimitrius, St. Procopius, St. Hermagoras, St. Euphemia, St. Erasma, St. Dorothea, St. Thecla, and all the beautiful exotic flowers of the Greek calendar that one would think painted after the receipts of the manual of painting of the monk of Aghia Lavra come to blossom upon these trees of gold and precious stones.

At certain hours when the shadows deepen, and the sun casts only an oblique ray on the vaults and cupolas, strange effects are produced for the eye of the poet and the visionary. The gold grounds flash with dull gleams. Here and there the little cubes of crystal glitter like sunlit waves. The contours of the figures waver in this network of light. The stiff folds of the dalmatics seem to soften and float; a mysterious life flows into inscriptions, and legends in Greek, Latin, Leonine verses, lines, sentences, names, monograms and specimens of calligraphy of all lands and all ages. Everywhere the black letter traces its pothooks and hangers on the golden page across the medley of the mosaic. It is the Temple of the Word rather than the Cathedral of St. Mark; an intellectual temple, which, without caring about any particular order of architecture, builds itself with verses of the old and the new faith and finds its ornamentation in the display of its doctrine.

We should like to be able to convey an impression of the dazzle and vertigo produced by these immobile Byzantine

people; the fixed eyes turn; the arms, of Egyptian gesture, move; the fixed feet begin to walk; the cherubim wheel upon their eight wings; the angels spread their long feathers of azure and purple nailed to the wall by the implacable mosaist; the genealogical tree shakes its leaves of green marble; the lion of St. Mark rises, yawns and stretches out his clawed paw; the eagle sharpens his beak and plumes his feathers; the ox turns on his litter and ruminates as he swings his tail. The martyrs arise from their grills, or get off their crosses. The prophets converse with the evangelists. The doctors make observations to the young saints, who smile with their porphyry lips. The people of the mosaics become processions of phantoms that go up and down the walls, circulate around the galleries, and pass before you shaking the hairy gold of their nimbuses. It is all dazzle, vertigo and hallucination!

When we lower our eyes to the ground, we see on the left the little chapel built for a miraculous Christ which bled when struck by a profane hand. Its dome, supported by columns of exceeding value, two being of black and white porphyry, is crowned by a ball consisting of the biggest agate in the world.

At the end, is the choir, with its balustrade, its porphyry columns, its row of statues carved by the Massegne brothers, and its great metal cross by Jacopo Benato; its two pulpits of coloured marble; and its altar, visible under a daïs, between four columns of Greek marble, carved like Chinese ivory work by patient hands that have inscribed the whole story of the Old Testament in little figures four inches high.

The *pala* of this altar, called the *pala d'oro*, has for its casing a compartment picture in the style of the Lower Empire.

The *pala* itself is a dazzling mass of enamels, cameos, niello work, pearls, garnets, sapphires, open gold and silver work, a picture of precious stones representing scenes of the life of St. Mark, surrounded with angels, apostles and prophets. This *pala* was made in Constantinople in 976, and restored in 1342 by Giambi Bonasegna.

The black altar, the cryptic altar, has remarkable columns of alabaster, two of which are extraordinarily transparent. Near this altar is the wonderful bronze door on which Sansovino has left beside his own portrait those of his close friends, Titian Palma and Aretino. This door leads to a sacristy the ceiling of which is an admirable mosaic in arabesque by Marco Rizzi and Francesco Zuccato, after designs by Titian. It is impossible to imagine anything more rich, elegant and beautiful.

The mosaic pavement which undulates like the sea, on account of its age, offers the most marvellous medley of arabesques, tendrils, fleurons, lozenges, interlacings, checker work, cranes, griffons, and chimæra winged and clawed, in heraldic attitudes. There is sufficient material here to furnish designs for the Gobelins and Beauvais manufacturers for centuries. One is awed and overwhelmed by the creative faculty displayed by man in the realm of ornamental fancy.

What time, care, patience and genius, what expenditure were required for eight centuries to collect this immense mass of treasures and masterpieces! How many golden sequins were melted down into the mosaic! How many ancient temples and mosques gave up their pillars to support these cupolas! How many quarries have exhausted their veins for these slabs and columns and casings of marble, granite, alabaster, verd-antique, porphyry, serpen-

tine and jaspar, of all tints! What armies of artists, generation after generation, have designed and carved in this cathedral! Apart from the forgotten and humble workers, what a list might be made of names worthy to be inscribed in the golden book of art!

Among the painters who furnished the cartoons for the mosaics, for there is not a single painting in St. Mark's, we find Titian, Tintoret, Palma, the Paduan, Salviati, Aliense, Pilotti, Sebastian Rizzi and Tizianello. At the head of the masters of mosiac, we must place Petrus the Elder, the author of the colossal Christ that occupies the back wall of the church. Then come the Zuccati brothers, Bozza, Vincenzo Bianchini, Luigi Gaetano, Michaele Zambono and Giacomo Passerini. Among the sculptors, who were all of such prodigious talent that we are astonished that they are not better known, are Pietro Lombard, Campanato, Zuane Alberghetti, Paolo Savi, the Delle Massegne brothers, Jacopo Benato, Sansovino, P. Zuana delle Campane, Lorenzo Breghno, and a thousand others, one alone of whom would suffice to glorify an epoch.

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PETERBOROUGH CATHEDRAL

W. J. LOFTIE

PETERBOROUGH is on the Nene, and borders the great fen country of Lincoln and Cambridgeshire, but stands itself within Northamptonshire, having a suburb across the river in Huntingdonshire.

Several of the largest and most important of English abbeys were in this neighbourhood among the fens, such as Ely, Crowland, Ramsey, Thorney, Kirkstead, and Oseney. There is an ancient rhyme in which Peterborough is mentioned :—

> " Ramsey, the rich of gold and fee,
> Thorney, the flower of many a tree,
> Crowland, the courteous of thine meat and drink,
> Spalding, the gluttons, as all men think,
> Peterborough, the proud,
> Sawtrey, by the way ;
> That old abbey
> Gave more alms in one day
> Than all they."

The abbey was originally known as Medehampstead, and is said to have been founded by King Penda in the Seventh Century. It was rebuilt for Benedictines, by Ethelwold, Bishop of Winchester (963–984), and was dedicated to St. Peter, whence the little town was called Peterborough. The lord abbot was a Peer of Parliament, like his neighbour at Ramsey. " All, of what degree soever who entered the

PETERBOROUGH CATHEDRAL

great gate, did so barefoot." No wonder it was called proud!

The approach is eminently monastic, through a Norman arch over which is the chapel of St. Nicholas. A fine view of the best feature of Peterborough, the west front, is immediately opened with a foreground of smooth turf. The great portico, with its three arches, eighty feet high, of pure Early English style, is unlike anything else in England, and inspires universal surprise and admiration. It was built on the old Norman church, but does not actually touch the western wall. The nave was completed in the Norman style by Abbot Benedict between 1177 and 1193; the transepts and choir are earlier, all being strictly Norman, with a nearly flat pointed roof. The northwest tower was built for a belfry about the middle of the Thirteenth Century. The western transept was built before 1200 by Abbot Andrew, only one of the transeptal bell-towers being completed, that to the north, which tell the close of the Seventeenth Century had a spire.

The west front, with its three magnificent doorways and the original wooden doors, was the work of Abbots Zachary and Robert of Lindsey, about 1200 to 1222. The gables of the west transept are of the same date. In 1272, the Lady Chapel was built. It has disappeared. Another chapel across the axis of choir is behind the eastern apse, and has a beautiful vault of fan-work tracery. The windows are nearly all Perpendicular within Norman arches. The north side of the church is very grand, rising in five stages in the nave, the triforium being parted from the aisles by a tier of small lights. The north transept has seven stages, three occupied by windows, two of arcades with blind arches in the battlemented gable, which is flanked by

octagonal turrets. The clerestory of the choir and transept consists of a noble round-headed arcade.

The spires of the portico are of different sizes and designs. The northern does not group well with the transeptal tower behind it, and there is a certain confusion to the eye when so many towers are in our view. The southern transeptal tower was never carried above the roof. The central tower, over the choir, after being repeatedly repaired and restored, fell in 1884, destroying the interior fittings and stalls, but, on the whole, doing less damage than might have been expected. The tower has been rebuilt, but not to the old pattern, and the four corner turrets have disappeared. Mr. Pearson is the architect.

We enter the church through a curious Perpendicular porch within the central arch of the great portico or screen. Though it does not rise to more than half the height of the arch above it, this low porch has a *parvis*, or upper chamber, in which is the cathedral library. These have successively been three west fronts—one behind the screen, and another, the first, at the second bay of the nave. The nave now consists, between the western end and the choir-screen, of eleven Norman bays. The wooden roof is painted. The choir is now refitted for the second or third time; the old stalls, screen, and throne erected by Blore in 1830 having been removed after the fall of the tower. The south transept has aisles, of which the western forms a Chapter-room and the eastern is divided into the three chapels of St. Oswald, St. Benedict and SS. Kineburga and Kenswitha. The north transept has no western aisle. In the eastern are two chapels St. James and St. John. The sanctuary ends above in an apse, with five Norman windows filled with Perpendicular tracery. Beyond the altar is the

beautiful retro-choir, known as The New Building, with space for five altars side by side, and reminding us of the nine altars of Durham. This retro-choir is exquisitely vaulted in fan tracery.

To the southward of the nave are the cloister walls—all that is left. On the same side are the ruins of the Early English Infirmary with the chapel of St. Lawrence, refectory and lower cloisters. The Abbot's Lodge is now the Bishop's Palace. There are many ancient features in it.

The monuments in Peterborough Cathedral have suffered much. At the Reformation the church was in danger of being pulled down, and the lead of the roof was sold for conveyance, it is said, to Holland, but the ship foundered at sea. Chief Justice Oliver St. John obtained a grant of the Minster, and conveyed it to the inhabitants as a parish church, after which the wreck was stayed. The principal monuments now to be seen are Abbot Alexander of Holderness, died 1226, an effigy in the choir; a curious altar, possibly a tomb, of marble, with figures of Apostles (?) formerly supposed, owing to a passage in the forged chronicle of Ingulph, to be the Saxon monument of Abbot Hedda and his monks slain by the Danes in 833. It is of Twelfth Century work. In the nave is a memorial of a sexton, R. Scarlett, who died in 1594—

> "Hee had intered two Queenes within this place
> And this Townes Householders in his Life's space
> Twice over,"

according to the epitaph on his picture near the west door.

Queen Katharine of Aragon died at Kimbolton on the 8th January, 1535, and was buried in Peterborough Abbey church in July of the same year. A dark-blue slab marks

her grave in the north aisle of the choir. After the tragical death of Queen Mary of Scotland, at Fotheringay Castle in February, 1587, her body lay unburied even longer than that of her predecessor in misfortune, but was brought to Peterborough Cathedral, and there interred on the 1st of August. James I. let five-and-twenty years elapse before he removed his mother's body to the Chapel of Henry VII. The gravestone remains at Peterborough at the east end of the south choir aisle. It contrasts in our minds with the sumptuous "marble hearse" at Westminster.

AMIENS CATHEDRAL

AUGUSTUS J. C. HARE

THE first bishop of Amiens was S. Firman the Martyr (beheaded by the Roman magistrate Sebastianus Valerius), to whom the third bishop, S. Firman the Confessor, built the first Cathedral. The early church, devastated by repeated invasions of the Normans, was totally destroyed by fire in 1218. The present glorious Cathedral of Notre Dame was begun by Évrard de Fouilloy (forty-fifth bishop) in 1220, from plans of Robert de Luzarches. The first designs were enormous, but want of funds caused their restriction in 1238. Under the next bishop, Geoffroi d'Eu, Thomas and Regnaud de Cormont succeeded to the direction of the works, which were not finished till the end of the Thirteenth Century. The upper part of the towers and the façade were not completed till the Fifteenth Century; the chapels of the nave were added in the Fourteenth Century. The present spire of 1529 replaces one of 1240, which was destroyed by lightning. It is difficult to realize that it is higher than that of Salisbury, being 422 feet above the pavement, as the gigantic roof reduces it to such insignificance that it is wholly inadequate to relieve the monotonous outline which is a characteristic of this Cathedral externally. The whole building has undergone restoration of late years, under Viollet-le-Duc.

The Cathedral of Amiens is the largest church in the world except St. Peter's at Rome, St. Sophia at Constanti-

nople and the Cathedral at Cologne. It is difficult to obtain any good general external view. The magnificent west façade is preceded by a *parvis*, which supplies the difference in level between the east and west ends of the building. Here the central *Porch of Le Beau Dieu d' Amiens* takes its name from the figure of Christ on its central pillar, which at the time of its erection was "beyond all that had then been reached of sculptured tenderness" (Ruskin).

To the right and left of the stylobate are medallions representing the Virtues and Vices; the Arts and Trades practised at Amiens at the time of the building of the church; and even two allegorical fables (the fox and the crow, the wolf and the crane). On the jambs of the portal are the wise and foolish virgins; the Last Judgment is represented in the tympanum. At the angles of the porches are the prophets.

"Note that the Apostles are all tranquil, nearly all with books, some with crosses, but all with the same message,—'Peace be to this house. And if the Son of Peace be there,' etc. But the Prophets—all seeking or wistful, or tormented, or wondering, or praying, except only Daniel. The *most* tormented is Isaiah; spiritually sawn asunder. No scene of his martyrdom below, but his seeing the Lord in His temple, and yet feeling he had unclean lips. Jeremiah also carries his cross—but more serenely" (Ruskin, *The Bible of Amiens*).

The right *Porch of the Virgin* has, on its central pillar, a figure of the Virgin, simple and admirable in drapery, crushing a human-headed monster with her foot. Below are Adam and Eve and their expulsion from Paradise. The great side statues represent the Annunciation, the Visita-

AMIENS CATHEDRAL

tion, the Presentation in the Temple, the Queen of Sheba, Solomon, the Magi, etc. In the tympanum are the Burial, Assumption and Coronation of the Virgin; the medallions contain different incidents of her life.

The (left) *Porch of S. Firmin*, the first missionary to Amiens, bears his statue—a simple, admirable figure—trampling on idolatry. Round him are saints, who have been bishops of Amiens, or lived in the province. On left (south), S. Firmin, S. Domice, S. Honoré, S. Salve, S. Quentin, S. Gentien; on right (north) S. Geoffroy, an angel, S. Fuscien, S. Victoric, an angel, S. Ulpha. In the tympanum is represented the Discovery and Glorification of the relics of S. Firmin.

"The other saints in this porch are all in like manner provincial, and, as it were, personal friends of the Amienois; and under them, the quatrefoils represent the pleasant order of the guarded and hallowed year—the zodiacal signs above and labours of the months below; little differing from the constant representations of them, except in the May" (Ruskin).

Under the open arches of the porches, which are surmounted by gabled frontals, is delicate lace-work of the Fourteenth Century. On the summit of the principal frontal S. Michael is represented conquering the dragon. The ironwork of the doors is Thirteenth Century and Fourteenth Century. Above the porches is a gallery corresponding with the triforium of the interior. It is divided into three parts by the finials of the second story of the buttresses. This first gallery is surmounted by a series of arches containing statues of twenty-two kings of Juda, ancestors of the Virgin. Then comes a magnificent rose window (Thirteenth and Fourteenth Centuries) and above it the *Galerie des Sonneurs*, uniting the two towers, and hiding

the gable of the nave. According to the original plan, each tower was to have been surmounted by a spire, but this was given up in 1240.

At the base of the south tower is the *Portail de S. Christophe*, which takes its name from the colossal statue which leans against the chapel of the same name, on the right of the door. The portal of the south transept—*Portail de S. Honoré*, or *de la Vierge dorée*, owes its second name to a colossal statue of the Virgin mother, gilt at the expense of a private individual in 1705. At the sides are great statues of angels and of the sainted priests of the diocese, executed in 1258, but with the characteristics of an earlier time. In the tympanum are the Discovery of the relics of SS. Fuscien, Victoric, and Gratien and their Exaltation by S. Honoré. In the centre of the vault is a Crucifix between the Virgin and S. John and around are bands of angels, confessors, martyrs, etc. The rose window above presents a wheel of Fortune. On the summit of the gable is a statue of S. Honoré.

The *Porch of the North Transept* has a statue which represents either S. Firman the Confessor or S. Honoré. This side of the Cathedral is simpler than the other, but is adorned with beautiful statues of the founders and patrons of the adjoining chapels, or of the sovereigns in whose reign they were built.

The choir was originally encircled by a Fourteenth Century cloister, on the south of which stood the still-existing *Chapelle Macabre*, or *des Machabées*, now occupied by the sacristy. A portion of the cloister on the north has been rebuilt to unite the Cathedral with the *Salle des Conférences* at the *Évêché*. To the north of the chevet is the *Chapelle des Catéchismes*.

The interior of the Cathedral is a Latin cross, 442 feet in length, and is composed of a triple nave with side-chapels, a large transept with side aisles, a choir with its ambulatory, and seven apsidal chapels round the sanctuary.

"The mind is filled and elevated by the enormous height of the building (140 feet), its lofty and many-coloured clerestory, its grand proportions, its noble simplicity. The proportion of height to breadth is almost double that to which we are accustomed in English cathedrals; the lofty, solid piers, which bear up this height, are far more massive in their plan than the light and graceful clusters of our English churches, each of them being a cylinder with four engaged columns. The polygonal east apse is a feature which we seldom see, and nowhere so exhibited, and on such a scale; and the peculiar French arrangement which puts the walls at the outside edge of the buttresses, and thus forms interior chapels all round, in addition to the aisles, gives a vast multiplicity of perspective below, which fills out the idea produced by the gigantic height of the centre. Such terms will not be considered extravagant when it is recollected that the roof is half as high again as the roof of Westminster Abbey" (Whewell).

The height of this Cathedral is only surpassed in France by that of Beauvais. The vast arches rise to nearly half this height. Then comes a beautiful band of foliage, surrounded by the triforium, above which magnificent windows occupy the whole upper surface of the walls, the windows being only separated by slender columns rising from the larger pillars. Before the construction of the lateral chapels of the nave in the Fourteenth Century, the side aisles also showed great lines of windows, which gave unusual lightness to the building. The greater part of the

stained glass perished in the Eighteenth Century, and the building is, therefore, still too light. One hundred and twenty-six pillars sustain the vaulting of the nave, transepts and aisles.

At the entrance of the nave, between the pillars, are the brass tombs of the two great bishops who were the principal founders of the church, and which are the only important metal tombs left in France. On the right is Évrard de Fouilloy (1223), on the left Geoffroi d'Eu (1236). In each, the reposing figure is enclosed in a niche, with a sloping, pointed arch, supported by six lions. At their feet are winged dragons. In the latter, the treatment of the hands is very fine.

Above the organ loft opens a noble rose window—*la rose de mer*—with stained glass symbolical of earth and air. It bears the arms of Canon Firmin de Coquerel, by whose order it was made. The unsuitable pulpit is supported by figures of Faith, Hope and Charity. A magnificent rood-loft, demolished in 1755, formerly separated the nave from the choir, which is now enclosed by a grille of wrought iron-work, forged in the Eighteenth Century by Jean Vivarais of Corbie, between two tasteless walls of masonry.

In the choir we must remark the stained windows, of which those of the triforium represent the Apostles and Bishops, and those in the upper part of the apse the Annunciation, the Beheading of S. Firmin, etc. The beautiful window at the end bears the name of its donor, Bishop Bernard of Abbeville, and the date 1269. The high altar is feeble, and is backed by an enormous Eighteenth Century glory much admired in its time.

But the great feature of the choir is its hundred and ten magnificent stalls, executed 1508 to 1522 by four local

artists, one of whom, Jean Turpin, has signed his name on the eighty-sixth stall on the left.

"Under the carver's hand the wood seems to cut like clay, to fold like silk, to grow like living branches, to leap like living flame. Canopy crowning canopy, pinnacle piercing pinnacle—it shoots and wreathes itself into an enchanted glade, inextricable, imperishable, fuller of leafage than any forest and fuller of story than any book" (Ruskin).

The exterior of the wall enclosing the choir is covered with rich Flamboyant arches, containing groups of stone figures, painted and gilt, which have been restored from the mutilations of the Revolution. The eight compartments on the left, executed in 1531 at the expense of the noble families of Coquerel and Louvencourt, relate to the history of John the Baptist.

"First S. John is represented when he sees Christ and points Him out to the astonished multitude; then S. John preaching in the wilderness, and the Baptism of Christ, which is arranged with peculiar beauty and simplicity; lastly S. John again as a preacher of repentance, when the listening multitude is depicted with life. The second (eastern) division again comprises four scenes; the Apprehension of S. John; the Banquet, at which Herodias asks for the head of the Preacher of Repentance—a scene executed in genre-like style, the figures appearing in the costume of the period; the Beheading of S. John; and, lastly, another Banquet scene, in which the severed head appears on the table, and Herodias puts out the eyes, at which her daughter sinks in a swoon, and is caught up by a young man, whilst a page, in horror, runs away with the dish. Below these larger representations, in the one case in ten, in the other in five medallions, scenes from the youth, and

miracles from the legends of S. John are depicted. The relief is more shallow, and, with its simple arrangement, is very attractive in expression; here also everything is coloured" (Lübke).

The sculptures on the right wall of the choir, relating to the stories of S. Firmin and S. Saulve, are even more beautiful and curious. Below them are the tombs, with statues of Bishop Ferry de Beauvoir (1472) and his nephew Dean Adrien de Hénencourt (1530), at whose expense these sculptures were executed. Against the pillar which is touched by the grille of the choir, is the little monument of Charles de Vitry Seigneur des Auteux (1679).

Behind the sanctuary and facing the Chapel of the Virgin, is the tomb of Canon Guillain Lucas, founder of an orphanage, 1628, by Blasset of Amiens: the statuette of the *Enfant pleureur* has a great local celebrity. In a lower arch reposes the marble statue of Cardinal Lagrange, Bishop of Amiens and minister of Charles V., 1402. The predominating colour in the great rose windows of the transept has given them the names of Fire and Water. In the south transept, near the last pillar of the nave, is the gravestone of the Spanish Captain Hernando Teillo, by whom Amiens was taken in 1597. Opposite is the stone sarcophagus of Canon Claude Pierre. Facing the Chapelle de Notre Dame de Puy, the wall of the transept is covered with marble tables relating to the establishment of the confraternity of that name. These tables are surmounted by marble reliefs relating to the Life of the Virgin. Above, in an intricate Flamboyant framework, are four scenes from the life of S. James the Great, very rich but overcrowded, executed at the beginning of the Sixteenth Century at the expense of Canon Guillaume Aucouteaux.

In the left, or north, transept is the monument of Canon Jehan Wyts, 1523, with scenes illustrating the four divisions of the Temple at Jerusalem: the Atrium (the Expulsion from the Temple), Tabernaculum Sanctum and Sanctum Sanctorum. Beneath the second pillar of this transept is the tomb of Gresset, a comic poet of the Eighteenth Century. Near this are the white marble tomb of Cardinal Hémart, 1543, and the font of the Twelfth Century, formerly used for immersion.

Opposite, is a shrine for the so-called head of John the Baptist, brought from Constantinople, and given to the Cathedral by Wallon de Sarton, Canon of Picquigny, at the time of the Crusades: the same relic is to be seen in several other churches of France and in the Cathedral of Genoa.

In the left aisle of the nave is the tomb of Jean Désachy and his wife, Marie de Revélois. The third chapel of this aisle (of S. Saulve) contains a very handsome crucifix, revered as having bent its head to salute the relics of S. Honoré: the second (*Notre Dame de la Paix*) has a statue of the Virgin by Blasset.

The architecture of the seven apsidal chapels greatly resembles that of the Sainte Chapelle at Paris. The *Chapelle S. Eloi*, which has preserved its ancient glass representing the life of the patron, contains the tomb of the learned Canon Lamorlière, 1639.

OXFORD CATHEDRAL

FRANCIS BOND

"ABOUT the year of our Lord 727, there lived at Oxford a Saxon prince named Didan, who had an only child Frideswide (bond of peace). Seeing that he had large possessions and inheritances, and that she was likely to enjoy most of them after his decease, Frideswide told her father that he could not do better than bestow them upon some religious fabric where she and her spiritual sisters might spend their days in prayer and in singing psalms and hymns to God. Wherefore the good old man built a church, and committed it wholly to the use of his daughter, purposely to exercise her devotion therein; and other edifices adjoining to the church, to serve as lodging-rooms for Frideswide and twelve virgins of noble extraction. There she became famous for her piety and for those excellent parts that nature had endowed her withal; and Algar, King of Leicester, became her adorer by way of marriage. Finding that he could not prevail with her by all the entreaties and gifts imaginable, he departed home but sent to her ambassadors with this special and sovereign caution, that if she did not concede, to watch their opportunity and carry her away by force. Frideswide was inexorable. Wherefore at the dawning of the day the ambassadors clambered the fences of the house, and by degrees approaching her private lodging, promised to themselves nothing but surety of their prize. But she, awakening suddenly and discover-

OXFORD CATHEDRAL

ing them, and finding it vain to make an escape, being so closely besieged, fervently prayed to the Almighty that He would preserve her from the violence of those wicked persons, and that He would show some special token of revenge upon them for this their bold attempt. Wherefore the ambassadors were miraculously struck blind, and like madmen ran headlong yelling about the city. But Algar was filled with rage, and intended for Oxford, breathing out nothing but fire and sword. Which thing being told to Frideswide in a dream, with her sisters the nuns Katherine and Cicely, she fled to the riverside, where there awaited her a young man with a beautiful countenance and clothed in white, who, mitigating their fear with pleasant speech, rowed them up the river to a wood ten miles distant. There the nuns sheltered in a hut, which ivy and other sprouts quickly overgrew, hiding them from sight of man. Three years Frideswide lived in Benton wood, when she came back to Binsey and afterwards to Oxford, in which place this maiden, having gained the triumph of her virginity, worked many miracles; and when her days were over and her Spouse called her, she there died." Such is the account of her which Anthony-à-Wood drew from William of Malmsbury and Prior Philip of Oxford, both of whom unfortunately lived long after the events which they narrate.

I. In the east walls of the north choir-aisle and the Lady Chapel three small rude arches have recently been found, and outside, in the gardens, the foundations of the walls of three apses. Hence it has been concluded that we have here the eastern termination of Frideswide's Eighth Century church. It may be so, but the central arch seems very small for the chancel-arch of an aisled church. It is indeed a foot wider than the chancel-arch of the Saxon

church at Bradford-on-Avon, but that tiny church has no aisles. Moreover, if the side-arches led into aisles, they would be likely to be of the same height, whereas the southern arch is considerably the higher of the two.

II. At some later period—perhaps in the Eighth or Ninth Century—the foundation was converted into one of secular canons, married priests taking the place of nuns (cf. Ely). The secular canons themselves in turn gave way to monks, and these in 1111 to regular canons, *i. e.*, canons living in monastic fashion under the rule (*regula*) of St. Augustine, as at Bristol, Ripon and Carlisle.

The first business of the secular canons was to house themselves—*i. e.*, to build themselves the usual cloister, with its appanages of chapter-house, refectory, dormitory, etc. Of the chapter-house which they built, *c.* 1125, the doorway still remains.

In 1004 King Ethelred had rebuilt the Saxon church; and probably it was found possible to put this church into such repair as would allow the services to be held in it for the time being. At any rate, it was not till 1158 that they commenced the present Cathedral, which they finished in 1180, leaving not a stone standing of Ethelred's Cathedral. Of the theory that the present Cathedral is in the main the one built in 1004, I would prefer to say nothing had it not been adopted in a recent history of the Cathedral; suffice to say that, like the sister theory that Waltham Abbey was built in 1060, it is an absolute impossibility. The hands of the archæological clock cannot be turned 160 years back in this preposterous fashion.

The Twelfth Century church was very remarkable in plan. Not only had it an aisled nave and an aisled choir, but it had the architectural luxury unparalleled in our Nor-

man architecture except in the vast churches of Winchester and Ely, of eastern and western aisles to its transepts. The site, however, was cramped to the south, and so the southern transept was shorter than the northern one; moreover, this short transept later on lost its west aisle, which was lopped off to allow the cloister to be extended. For the same reason—lack of room—the slype, or vaulted passage, which in all monastic institutions connected the cloister with the cemetery, instead of being built between the transept and the cloister, was built inside the church, as at Hexham, curtailing still further the floor area of the north transept. It was therefore because the church was so cramped to the south, that the other transept was given aisles on both sides. Instead of an eastern aisle, the south transept had merely a square chapel projecting eastward.

But the canons wanted also a Lady Chapel, for the church seems to have been dedicated originally to the Holy Trinity, St. Mary and St. Frideswide. The normal position of a Lady Chapel was to the east of the sanctuary. But here also the canons were cramped; for quite close to the east end of the church ran the city wall. To get in a Lady Chapel, therefore, they had to build an additional aisle north of the north aisle of the choir. This was three bays long. It was probably walled off from the transept, but opened into the north choir-aisle by three Norman arches, reconstructed later on. The same arrangement is found at Ripon. There was also a short chapel projecting eastward from the northernmost bay of the east aisle of the north transept.

The east end, as at Rochester and Ripon, was square. The present east end is a fine composition by Scott, more or less conjectural. The work commenced, as usual, at

the east, as is shown by the gradual improvement westward in the design of the capitals. The evidence of the vaulting, too, points in the same direction. In the choir-aisle the ribs are massive and heavy; in the western aisle of the north transept they are lighter; in the south aisle of the nave they are pointed and filleted.

The transepts are narrower than the nave and choir; the tower, therefore, is oblong, and, as at Bolton Priory, its narrow sides have pointed arches: semicircular arches would have been too low. The faces of the piers of the towers are flat, because the stalls of the canons were placed against them and in the eastern bays of the nave leaving the whole eastern limb as sanctuary.

The clerestory walls are only forty-one and a half feet high; therefore, to have adopted the usual Norman design —viz., triforium on the top of pier-arcade—would have made the interior look very squat; so, instead of building the triforium above the pier-arcade, it was built beneath it. The lofty pier-arches, thus gained, add greatly to the apparent height and dignity of the interior. The lower arches, however, which carry the vault of the aisle behind, are corbelled into the piers in very clumsy fashion. The design is not original; it was worked out at Romsey in a single bay of the nave, but, being thought ugly, was promptly abandoned. It is worked out more successfully in Dunstable Priory church and Jedburgh Abbey. The clerestory windows of the nave would be built not much before 1180; naturally, therefore, they are pointed. The capitals of all the Twelfth Century work are full of interest. Indeed, Transitional capitals—each an experiment and all differing—partly conventional, partly naturalistic, with a dash of Classic—are to me much more interesting than

any of the Gothic capitals, except perhaps the naturalistic capitals of the later Geometrical period. There is a great sameness about the foliated capitals of the Early English Curvilinear and Perpendicular periods. I need hardly say that no one of these capitals came from Ethelred's church.

The whole church is exceedingly interesting. It fills a niche in the history of English architecture all by itself. It is not the early and rude Transitional work of the Cistercians. On the other hand it has not yet the lightness and grace of Ripon; still less the charm of Canterbury choir, Chichester presbytery, Wells and Abbey Dore—Gothic in all but name. In spite of a pointed arch here and there, it is a Romanesque design; yet not so Romanesque as Fountains, Kirkstall, Furness.

III. In the Lancet period (1190–1245) the works went on apace. An upper stage was added to the tower, and on that the spire was built—the first large stone spire in England. It is a Broach spire: *i. e.*, the cardinal sides of the spire are built right out to the eaves, so that there is no parapet. On the other hand, instead of having broaches at the angle, it has pinnacles. Moreover, to bring down the thrusts more vertically heavy dormer windows are inserted at the foot of each of the cardinal sides of the spire: altogether a very logical and scientific piece of engineering, much more common in the early spires of Northern France than in England.

The chapter-house also was rebuilt (*c.* 1240); rectangular, to fit the cloister. Also, the canons rebuilt both the Lady Chapel and the adjoining transeptal chapel. Lancet-work will be seen in all the piers on the south side of the Lady Chapel and in the second and third piers from the west, on its north side. The cult of the Virgin, much

fostered by the Pope, Innocent III., was at its height in the Thirteenth Century. The Lady Chapels of Bristol, Hereford, Salisbury, Winchester and Norwich were contemporaries of that of Oxford.

IV. To the latter half of the Geometrical period belong the fragments of the pedestal of St. Frideswide's shrine, which has beautiful naturalistic foliage like that of the contemporary pedestal of St. Thomas of Hereford A. D. 1289. Some twenty years later is the fine canopied tomb of Prior Sutton.

V. In the Curvilinear period (1315–1360) the eastern chapel of the south transept was pulled down, and in its place was built a chapel of four bays, with four side windows of singularly beautiful tracery, and all different. They contain Fourteenth Century glass, which should be compared with that in St. Lucy's Chapel and in Merton College Chapel. The bosses are very beautiful: one of them has a representation of the water-lilies of the adjacent Cherwell. Hard by is the tomb of Lady Montacute, who gave the canons about half the Christ Church meadows to found a chantry. Her chantry goes by various names: St. Katharine's Chapel, the Latin Chapel, and the Divinity Chapel. It contains good poppy heads of Cardinal Wolsey's time.

About the same time the eastern chapel of the south transept—St. Lucy's Chapel—was enlarged. The tracery of its east window starts in an unusual fashion below the spring of the arch. Also the Norman windows were replaced here and there by large windows with flowing tracery, to improve the lighting of the church.

VI. There is little to show for the long Perpendicular period (1360–1485), except the insertion of a few large Perpendicular windows, and the so-called "Watching-

chamber," the lower part of which is the tomb of a merchant and his wife, the upper part, probably, the chantry belonging to it, *c.* 1480.

VII. In the Tudor period, however, the canons were exceedingly busy. They set to work to make the whole church fireproof by covering choir, transepts, and nave with stone vaults. The choir vault is rather overdone with prettinesses. It is a copy—and an inferior one—of the massive vault of the Divinity School, which was completed *c.* 1478. Canon Zouch, who died in 1503, left money to proceed with the vault of the north transept, beneath which is his tomb. Only a small portion of this was completed. In the clerestory of the nave also corbels were inserted to support a stone vault; but the resources of the canons seem to have failed, and the rest of the church received roofs of wood. Another considerable work was the rebuilding of the cloisters.

VIII. Finally the whole establishment was granted in 1524 to Cardinal Wolsey, who pulled down the three western bays of the nave, as obstructing his new quadrangle: one bay has been recently rebuilt.

IX. In 1542 Henry VIII. founded the new diocese of Oxford. Till 1546 the seat of the bishopric was at Osney Abbey. On the suppression of the abbey it was transferred to Wolsey's confiscated foundation; and the ancient Priory church became a cathedral, while at the same time it is the chapel of the college of Christ Church. There is an interesting contemporary window in the south choir aisle, showing the first bishop of Oxford, King, with Osney Abbey on one side. The "merry Christ Church bells" came from the tower shown in this window.

X. At the entrance to the Great Hall is the last bit of

good Gothic done in England, a sort of chapter-house in fan-tracery.

XI. The Cathedral possesses a charming Jacobean pulpit, and a large amount of fine Flemish glass of the Seventeenth Century—all of it taken out and stowed away in some lumber-room at a recent restoration, except one window at the west end of the north aisle of the nave, in order to insert some sham mediæval windows.

XII. There are also five windows from designs by Sir Edward Burne-Jones—three of them of great beauty; good windows by Clayton and Bell in the end walls of the transepts; and a charming reredos by Mr. Bodley, who also has the credit of the bell tower.

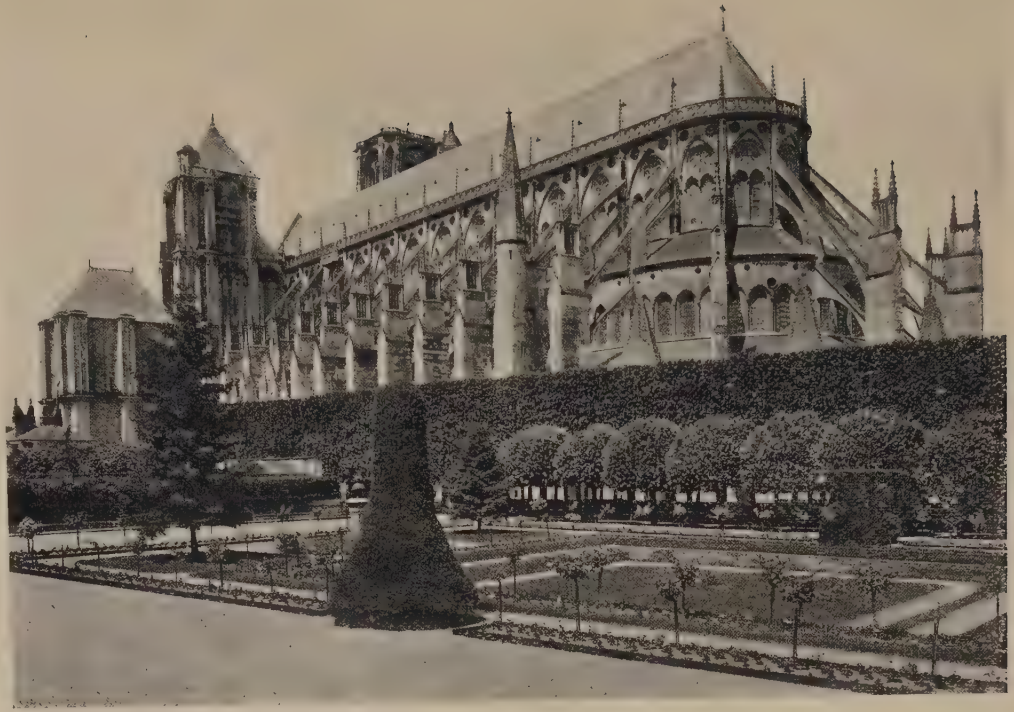
BOURGES CATHEDRAL

ARTHUR SYMONDS

IN Bourges, a little white town of turning streets, heavy with quiet, set in the midst of broad and fertile plains, everything is old, subdued, placidly and venerably provincial. It has the settled repose of an old cathedral city; streets without noise, windows open against the light, everywhere little open squares, little formal gardens, over which the tree-tops almost meet, with just a parting of blue sky above green alleys. The Cathedral is set in its midst, on a hill to which all ways climb. Seen from a distance it is formidable, and seems to brood over the town as if weighing upon it like an oddly-shaped rock or mountain. Seen from near, it imposes by its immense breadth, raised higher than the ground before it by a broad flight of low steps. There are five doorways, three of the Thirteenth Century, and two towers, of unequal height, in one of which one sees the plain, wholly structural building of the Fourteenth Century, and in the other, which first attracts the eye, the more obtrusive decoration, all in spikes and spires, and the weaker structure of the Sixteenth Century. The window under the rose of slender veined stone-work has been walled up; most of the full-length statues which once stood around the doorways are gone, and the six that remain on one side of the central doorway are all headless. The façade has neither the harmony nor the luxurious detail of Amiens; but, especially when seen at night, with the after sunset light

upon it, or stretched upon the sky of moonlight the windows blackened and the grey stone turned white, the breadth of it becomes enormous, fills the sky, and what is plainly unimaginative, merely adequate and explicit in the sides and buttresses, becomes delicate, becomes living, under that softening of light. Seen from the terrace of the Archbishop's garden, at the back, one distinguishes the fine, original symmetry of the choir, with its three-fold curve, each curve as it rises a story, tightened more closely about the building. And, as you walk round, you see the two great side doorways, with their rigid almost Assyrian sculpture, with winged bulls and formal squares and patterns woven and plaited in the stone.

The sculpture of the façade is not for the most part so fine or so naïvely harmonious as at Amiens, but the tympanum of the central doorway contains a Last Judgment, which is full of grotesque vigour. Startled folk rise up naked and with a sudden sense of shame, out of their tombs, pushing up the stone lids of their coffins, and stepping out eagerly with stiff unaccustomed limbs: they turn towards heaven or hell, which are represented above by angels who receive the saints, clothed, into the gate of heaven, while triumphing devils thrust the sinners, naked, along the road to the bottomless pit. One devil has a second face in his stomach, like the monsters of the Cologne school of painters; another has a tail which ends in a dog's head, reaching forward through his legs and biting the legs of a man in front. Devils with faces full of horrible mirth lift up men and women on their shoulders and stamp them down into a boiling cauldron; you see the flames underneath, and two devils blowing the bellows. Two toads climb up outside the cauldron; one is in the act



BOURGES CATHEDRAL

of crawling into the mouth of a man, while the other sucks at the breast of a woman. There is a kind of cheerful horror in all these figures in pain; they are rendered calmly, without emotion, without pity. They and the saints have the same quite credible existence; they are carved there as if by act of faith, and are not so poignantly human as to trouble the living more than a text of the Bible, read out in Latin.

The sculpture of the Middle Ages is a kind of negation; it is the art of the body practised by artists who hold the body in contempt, and it aims at rendering the soul without doing honour to the body. These sculptors, with their imperfect command of the only means by which the soul can be made visible, may seem to become only more exterior as they strain after a more ascetic ideal. At Bourges there is less than at Amiens of that fine homely feeling for character in faces; the body counts for more and the body is ashamed of nakedness and uncomely without a covering.

Outside, the Cathedral impresses by its mass, its breadth, the immense emphasis of its five doorways set side by side, the almost eastern strangeness of those two other doorways, in which some of the figures are taken from an older church of the Eleventh Century. It has weight, solemnity, with something incalculable in its separate effects, though with none of the daintiness of Amiens. But inside, all that is exquisite becomes at once visible. Unity, ease, sequence, elegance, are the qualities of this naked interior, in which the long and naked alleys have the harmonious beauty of abstract line. From the western door one looks uninterruptedly through the church to the windows behind the choir; the choir is no more than a little space as if temporarily railed off from the nave; and on

each side a row of slender, wholly undecorated pillars drapes the nave as if with long straight hangings. A double line of aisles follows the whole length of the church, curving delicately around the choir; the lines dwindle, curve, disappear, almost mysteriously. Their evasiveness is like a last, less definite suggestion, completing what is frank and precise in the bare elegance of the structure. The aisles surround the church like arcades; the lower inner one, which remains always dim, while the nave and the outer aisles are open to travelling rays of light, has a touch of mystery entirely absent from the daylight church of Amiens. The stone tracery of the windows is unusually fine and elaborate; the rose window, seen from the east, is pale, like a star appearing at the end of an alley of trees. Here, windows are an accessory, and not, as in Amiens, a part of the structure, which has been thought out in stone, and exists with an incomparable simplicity.

And yet the windows at Bourges are the finest windows in France. This Thirteenth Century glass has at once grandeur and subtlety; it glows like a flower-garden in which all the flowers are jewels, and it is set in patterns of wheels and trefoils, and circles, and in patterns made up of the mingling of many shapes. Even from outside, when the sun touches them, the windows begin to glow between their leads and lines of stone. There are windows like tapestries, windows that are curtains against the world, windows as if the wall had opened suddenly upon some paradise. Beyond the choir the naked greyness of the wall flames into fiery purple, into sombre reds, into a royal pomp of blue and crimson. The oldest of the windows are in fixed shapes, into which little naïve pictures are framed, each separate in design, combined into patterns by the leads

which divide them into masses of simple colour. In other windows the design is allowed to flow, after its own pattern, like that of a picture; and with what admirable sense of design, with what subtleties of colour! Certainly the glass-workers who made these windows were finer artists than the workers in stone who made even the most vivid of the exterior sculptures. And their work lives, with a renewed life, and in all its freshness, day by day. At early morning, when the façade is not warmed and the rose window fades like a flower, the windows about the choir reawaken. All that was sombre in them has gone, or remains only to brighten their exaltation. Underneath, priests say mass, and the people turn up their faces as if to worship the sun coming out of the east.

ST. PETER'S, ROME

FRANCIS WEY

AT the exit of the Piazza Rusticucci, at the moment when, facing the dome, you proceed to make your way into the round of Doric columns which mark the ellipsoid outline of an immense space, you are struck with the apparent unity of so vast a construction, commenced in 1450 and continued over two centuries and a half. The more we look at these erections, the more astonished we are, as we recall the names of Bramante, of the two San Gallo, of Raphael, of Peruzzi, of Michelangelo, and of Vignola, the principal masters of the first century of the construction. The circular colonnade of Bernini, nearly three hundred columns, set in four rows, and leaving between them a central passage for carriages,—this enormous phantasy is the manifesto of a style which subordinates utility to symmetry and rules to decorative effect: these 284 columns, which are strong enough to support the palaces of Semiramis, support nothing at all; they are placed there for show; they are the feet of two banqueting-tables set for a congress of giants, on which are drawn up in a row ninety-six statues of between three and four metres, which from a distance cannot be distinguished and which you do not see any better when you are near. For that matter, no one looks at them; and such is the fate of works of art that are wasted out of place.

We cannot deny that this colonnade, connecting itself

with the piazza by two curves of such amplitude, is an imposing conception. The basilica of St. Peter, for the glorification of which this immense device has been contrived, declares itself in the skies by a great hemispheric dome, flanked by two smaller domes; these cupolas, particularly that of the centre, whose curve, attributed to Michelangelo, was rectified by Giacomo della Porta, would have gained by rising in rectilinear construction. The conflict of the horizontal and vertical arcs of a circle is not happy, and the proof is that from the points of view at which the dome of St. Peter has not the round of Bernini for a foreground, it rises with a much superior effect. Those who paved the piazza seem to have understood this: from the foot of the obelisk that rises in the centre, they made a series of radii in white stone diverge, which, by giving more firmness to the surface, lead the eye by direct lines to the four-and-twenty steps of the church. Two sparkling fountains adorn the semicircles of this vast arena, accompanying the obelisk—and that is why the obelisk of the Place de la Concorde at Paris is supported by a couple of fountains.

The façade is not a success, as everybody has remarked; it masks the dome, its pediment is abortive, its attica ill accented by a row of small, low and misshapen windows; its top is ridiculously equipped by the thirteen colossal figures of Christ and the Apostles gesticulating on the balustrade. Under the frieze, with the inscription of Pope Borghese (Paul V.), is placed the central balcony, whence the sovereign pontiff blesses the city and the universe. The window, its four neighbours, as well as the five doors whose entablature is supported on columns of precious marble, form so many details of an elegant regularity. I like also

the interior gallery running the length of the façade and ending at the extremities by vestibules, at the foot of which appear two weak and characterless equestrian statues. One of them, the work of Bernini, represents Constantine; and the other, Charles the Great. Above the great door they have replaced the Barque of St. Peter, a mosaic executed in 1298 by Giotto for the old basilica; the work has been so rehandled as to have lost its character. The last door on the right is walled up, with a bronze cross in the centre; it is that of the Jubilees; it is only opened in the holy year, four times in a century. The middle approach adorned with imperial profiles in medallions, and which comes from the first basilica, is the work of Simon, brother of Donatello, assisted by Antonio Philarete; it presents on its bas-reliefs the martyrdom of St. Peter and St. Paul, as a pendant to Eugenius IV. giving audience to the deputations from the East, and crowning the Emperor Sigismund.

In Italy they do not shut the churches by a system of small doors soon made greasy by the hands of the populace. Giving a literal interpretation to Christ's saying, "My Father's house is always open," they are content with a curtain; but in order to prevent it from flying about in the wind, this curtain, especially for doorways of great size like that of St. Peter, is a sort of canvas with lead at the foot of it, and doubled by a piece of leather. The process is dirtier than ours, for, as it falls back on you, the leather, which is plastered with all the filth from people's hands for centuries, often gives you a brush in the face. However, there is no noise; you enter as if you miraculously made a hole in a wall that instantly closed up again. The sensation is particularly striking at St. Peter's, where you are dazzled with a mass of splendour, and it would be still more so if the

longest of known naves and one of the highest, since the vault is forty-eight metres from the pavement, disclosed to you instantaneously its astonishing dimensions.

When, without settling, the eye draws lines through these spaces, your calculations grow; but as soon as it pauses on details, they are so distinctly perceptible that the church thus made small becomes a mere casket of jewelry. The formidable telescope through which you seem to be examining such a gem produces the presumption of a tinier reality; the mind does not take in so excessive an enlargement, and it is only by degrees that it comes to accept for true the vast cavern of polished marbles, of mosaics, of golden foliage from the lapidary's workshop. Some wonder, too, results from the general freedom of light, as well as from the freshness of particular tints; the walls faced with stucco, the pilasters, the architraves, the pedestals, all seem shot with fine shades from white to opal and from grey to rose. The lustrous and embellished pavement under one's feet turns, as one retires, into mirrors doubling as on the surface of a lake all the arches and vaults. Finally, what adds to the mundane splendour of this official basilica is that on the counter-pilasters, playing with the ensigns of the priesthood, circle those charming angels which, first emancipated by the child of Cythera, have become for three centuries in the palaces of kings, the sportive pages of every allegory.

Is it true that you have no suspicion of the immensity of the church, before you have measured yourself with Liberoni's angels in yellow marble, two metres high, which support against the first pillar a vessel for holy water in the shape of a shell? This is not quite accurate; the thickness of the air which makes the bottom of the nave cloudy, the

microscopic smallness of distant passers-by, have already informed you.

When you pay a visit to St. Peter's, you might imagine that you were come to pay court to some one. So many prelates and pontiffs in their dresses of ceremony seem still to exist there that the basilica might be called the greatest reception-room on the globe.

The statue which people generally visit first, by way of paying dutiful respect to the patron of the place, is the seated statue of St. Peter, a bronze of the Fifth Century, which, towards the year 445, Pope Leo placed in the basilica. I do not know who has advanced the doctrine that it was the ancient statue of Jupiter Capitolinus, but it must have been a jest, for nobody can take for a statue of massive gold which Domitian set up in the First Century, this bronze of the very middle of the Decadence, stiff, poor in design, and with the right hand which blesses and the left which holds the keys, cast along with the rest of the body. The statue is the object of such veneration that the kisses of the faithful have polished and worn its foot. It is doubtful whether any bronze figure of life-size consecrated to a Christian hero can be earlier than this.

At the bottom of the nave the eye is attracted to the front of the master-altar at the foot of which are the eighty-seven lamps, perpetually burning on the circular balustrade of the crypt or confession; you would take them for a mass of yellow roses. Their stems are gilded cornucopias. At the foot of the steps is Pius VI. kneeling in prayer, his eyes fixed on the tomb of the apostles; his last desires, as he lay dying in exile, were a dream of this burial-place. Urban VIII. had constructed by Bernini the great canopy of the master-altar of gilded bronze, with twisted columns

loaded with an entablature, which, filled at the corners by four angels standing, supports a globe surmounted by the cross. Nothing has been so often imitated as these twisted columns: from 1630 to 1680 all altars had glories like that of the Tribuna and twisted pillars like those of St. Peter's. The form of the columns of Bernini has been determined by four small marble pillars of the old Ciborium, brought, it is said, from Jerusalem, and which are supposed to have come from the Temple: they are still seen, arranged with others that have been copied, on the four balconies constructed in the pillars of the transept. It is from one of these projecting balconies, that which commands St. Veronica, that during the holy days they display the great relics—the holy face, the wood of the true Cross and the lance of Longinus.

I have mentioned the dimensions of the canopy; that estimate adopted for a standard, you take in almost with terror the height of the vault, beneath which this toy of twenty-nine metres is lost. The apse is 164 feet long. At the back is the Presbyterium, where in the days of pontifical solemnity the sacred college is ranged around the Pope. There is in it a sumptuous altar, and, in the middle of a glory the Chair of St. Peter, sustained by four colossal figures of bronze and gold, which represent two fathers of the Latin and two of the Greek Church. The Chair, by Bernini, is only an outside case, containing the curule seat of Egyptian wood faced with ivory, which is supposed to have been given by the senator Pudens to his guest the Apostle Peter.

The finest and one of the most spacious of the chapels is that of the Holy Sacrament, where in front of a copy in mosaic of Caravaggio's Descent from the Cross, and at the

foot of the altar which it decorates, is a monument in bronze, very lowly since it lies upon the ground, and very simple as you take it in at a glance, but which is in my eyes the marvel of the basilica: the true amateur has already named the tomb of Sixtus IV., which Antonio Pollajuolo executed.

Fully to appreciate the extravagant immensity of the basilica it is not enough to saunter there for long hours; you must wander all round it and contemplate from the gardens the dome and one of the apses, falling formidably and as at a single cast down to the branches of the great green oaks which look like mere shrubs. But above all do not shrink from the ascent of the cupola of St. Peter.

A gentle interior slope, cut by some very low steps that sheep might ascend, raises you to the platform between the summit of the façade and the drum of the dome; it is the first plateau of this artificial mountain. Advancing immediately towards the piazza, to throw a glance from this height upon the pavement, I leaned against an upright rock, posted there like a Druidical altar; and as other similar masses disclosed their outlines at my side, I recognized the twelve statues of the apostles which crown Maderno's façade. Turning right round, I had in front of me a sort of plain ending in the monstrous tower of which the cupola is the roof. To the right and left, like hills, the small octagonal domes, now become considerable, bound the valley which is the flattened roof of the three aisles. The country is inhabited; there has been formed in it a small hamlet, with workshops, huts, sheds for domestic beasts, a forge, a carpenter's stores, wash-houses, ovens; some little carts are stabled; a fountain sparkles in a rivulet which conducts it to a large basin or small lake in which the dome

mirrors itself; you feel that there is up here an organized existence. For several families in fact, it is a native land; the workmen of St. Peter, called San Pietrini, succeed one another from father to son and form a tribe. The natives of the terrace have laws and customs of their own. From this spot, whence you discern the height of the building in full development, there are still 285 feet to climb.

Another point of view over the interior of the church is contrived in the entablature which describes the circumference of the cupola. This border is more than two metres high, although from the pavement you would take it for a simple moulding. From this height the church seems to you like the bottom of an abyss; the canopy of the altar sinks into the earth and the faithful are dots; a bluish haze increases the enormousness of the space. And as your eyes ascend the walls of the dome the frieze discloses in capital letters seven feet high the famous inscription, *Tu Es Petrus*, which from below does not seem more than six inches high. On the pendentives I had remarked a St. Mark of a reasonable statue; seen from here it stretches under the cupola like a cloud; the pen with which he writes is a metre and a half in length.

At length the real ascent begins between the two shells of the cupola and this strange journey, in which as you climb you lean over curved and inclined planes, at last, by a curious sensation, robs you of all feeling of a horizontal line, and consequently of a perpendicular. You are then in a state of considerable amazement when you come out upon two sights of a most singular effect; in the inside, seen from a circular balustrade devised in the lantern, the pavement of the church, as if seen at the end of a telescope with the object at the small end; outside, from a narrow gallery

round the lantern, a perspective that is almost unbounded; it embraces all the old Latin world from the Sabine hills to the sea, and from the heights of Alba to Etruria. Only when you come out from the inner arches into the full and dazzling sun of this eagle's nest, you are not only dazzled but almost lifted up in the air by hurricanes of wind which come from the Mediterranean to dash themselves against this height.

You have now only to seek the ball of bronze, which from below has the effect of a melon, and which is capable of holding sixteen persons. You reach it by an iron ladder absolutely perpendicular. The concussion of the wind makes this iron globe constantly musical; it is pierced with loopholes invisible from below, and through which, seated on an iron ledge, you prolong your gaze far over the mountains. Seen thus from the blue tract of the skies, the Roman Campagna loses its russet glow in the green mirage; the flattened slopes no longer justify the many windings of the Tiber, and the seven hills of Rome—which are in truth ten—are no longer distinguishable. These perspectives are still more magical from the *Giro dei Candelabri*, where, commanding the cupola with its arches, descending like the slopes of an escarped island from a lower height, you measure the extent of the Borgo and the Vatican palaces, which with their square buildings and labyrinthine gardens produce the effect of a heavenly Jerusalem in the illuminations of some old missal.

The dome, which makes the cross sparkle over the horizon of Rome higher than the eagles of Jupiter ever flew, is the true mountain of this spiritual empire, and the hills make a circle of homage around it. For the basilica of St. Peter is even more than a prodigy of human will; it

is the sensible translation of a thought; it is the history of Christianity sung in a poem of stone and marble and attested by the witness of proofs in the spot where they actually occurred. For all sects, for all believers of whatever faith, St. Peter's is one of the sacred enclosures of the universe.

PAMPLONA CATHEDRAL

GEORGE EDMUND STREET

THE towers and walls of Pamplona are seen for some time before they are reached. The railway follows the winding of a pretty stream and the city stands well elevated above it. The situation is indeed very charming, the whole character of the country being thoroughly mountainous, and the city standing on an elevated knoll rising out of an ample and prosperous-looking valley surrounded by fine hills.

The views from the Cathedral and walls are very beautiful, and as the town is large and rather handsomely laid out with a grand arcaded Plaza in the centre, it gives a very favourable impression of Spain to those who make it their first resting-place on a Spanish tour.

The Cathedral stands on the outside of the city and close to the walls. It was commenced in A. D. 1397 by Charles III. of Navarre, who pulled down almost the whole of the old church (built *circa* A. D. 1100). The planning of this church is both ingenious and novel. Its chevet is entirely devised upon a system of equilateral triangles, and the apse has only two canted sides, having a column in the centre behind the altar; and though it is perfectly true that this two-sided apse is in itself not a very graceful scheme, it is at the same time equally true that the combination of the chapels with the central apse is very ingenious and clever. The distortion of the chapel next to the transept is very objectionable, and seems to be without reason or necessity.

There are transepts and a nave and aisles of six bays in length, with side chapels along the greater part of the aisles. The extreme shortness of the constructional choir makes it certain that the church was planned for the modern Spanish arrangement of the Coro, which now occupies two bays of the nave, leaving one bay between its eastern Reja and the Crossing. The Reja of the Capilla mayor is under the eastern arch of the Crossing, so that the low rails marking the passage from the Coro to the Capilla mayor are very long. The detail of all the architecture is characteristic of the late date at which the church was built. The columns are large, but composed of a succession of insignificant mouldings, so as to produce but little effect of bold light and shade: those in the choir are cylindrical, with clusters of mouldings supporting, and continued on as the groining ribs, and they all lack that definiteness of arrangement and plan which is one of the surest tests of the difference between good and bad Gothic architecture generally, as it is between the work of men of the Thirteenth and Fourteenth Centuries almost everywhere.

The internal effect of the Cathedral is certainly very fine. The peculiar scheme of the apse allows of the erection of a Retablo of unusual height with less interference with the architectural features than is common; and the whole design has the merit which I have so often had to accord to the latest school of Gothic artists in Spain, of having been schemed with an evident intention of meeting and providing for the necessities of the climate; and one consequence of this is that almost all the windows are left as they were originally designed, and have not been blocked up in order to diminish the glare. The clerestory windows throughout are small, those in the transepts are only small roses, and ow-

ing to the steep slope of the aisle roofs there is a great space between these openings and the main arcades. The three eastern bays of the nave have geometrical traceries, whilst in the western bays and the choir they are flamboyant in character; but I do not imagine that this slight difference in character betokens any real difference in their age. They all, in short, have somewhat of late middle-pointed character, though their actual date and their detail would make us class them rather with works of the third-pointed style.

The stalls in the Coro are of Renaissance character, but founded closely on the older models; and the Reja, to the east of them, is of wrought iron, old, but with a Renaissance cresting. The Reja in front of the Capilla mayor is much finer; it is of wrought iron, and is made, as is so usual, with vertical bars, set rather close together, and alternately plain and twisted. What the lower part lacks in ornament the cresting more than atones for; it is usually ornate, consisting of interlacing ogee arches with crocketed pinnacles between them, all very elaborately hammered up. The horizontal bars and rails are also all covered with traceries in relief, and at regular intervals on these there are small figures under canopies. The whole stands upon a moulded and panelled base of stone. The total height of this screen is not less than thirty feet of which the cresting is about a third.

Of the other furniture I may mention some of the glass in the clerestory, which is fine; and the old Retablos. Two of these in the south chapel of the chevet are especially worthy of notice. One of them has a crucifix (with the figure draped in modern drapery) which has the feet half plated with silver, and behind it are twelve prophets in

rows of four over each other, and all of them with inscriptions referring to the Crucifixion—such as the texts beginning *Forderunt manus; Vere languores nostros ipse tulit; Post ebdomadas sexaginta dies occidetur; Quid sicut plage iste;* etc.

The western front is a poor Pagan work utterly out of keeping with the remainder of the fabric, and erected in the last century from the designs of D. Ventura Rodriguez. The rest of the exterior is Gothic, but not at all striking. It was once well garnished with crocketed pinnacles above its flying buttresses, but they have now for the most part disappeared. The roofs are flat and tiled and hipped back in an ungainly fashion even at the transept. The north transept door has an unusually fine example of a latch-handle or closing ring: the handle has writhing serpents round it, and the plate is perforated all over with rich flamboyant traceries.

This Cathedral is fortunate in retaining many of its old dependent buildings in a very perfect state, but unfortunately I have spent only one day in Pamplona, and I did not see, by any means, all that is to be seen. For Caen Bermudez says that some portions of the first Cathedral, founded in A. D. 1100, still remain; particularly the small cloister, and some of the buildings attached to it. This was the last cathedral in Spain that observed the rule of St. Augustine, and the canons always lived in common; the refectory, said to be of the Thirteenth Century, the kitchen and offices, all still remain. Of about the same age as the Cathedral are the beautiful cloisters on its south side, and the Chapter-house to the east of the cloister. It is said, indeed, that a part of this cloister had been built some seventy years before the fall of the old Cathedral rendered

it necessary to rebuild it from the ground, and the style of much of the work encourages one to believe the statement. It is certainly a very charming work in every way: it is square in plan, each side having six traceried windows towards the centre court, and a small chapel breaks out into this at the southwest angle. The windows are all of four lights, filled with geometrical traceries, with crocketed labels to some and canopies to others and delicate buttresses and pinnacles dividing the bays. The low wall below the open windows is covered with small figures in niches and the walls above the windows with panelling, as is also the parapet of the modern upper cloister. The general conception is very ornate, and at the same time very delicate and light in its proportions; and it is rendered very interesting by the number of rich doorways, monuments and sculptures with which the walls are everywhere enriched. The door called "Of our Lady of the Refuge" opens from the transept to the cloister; its front is in the cloister, of which it occupies the northwestern bay. In its tympanum is a sculpture of the burial of the Blessed Virgin, whose statue, with the figure of our Lord in her arms, occupies the post of honour against the central pier. The reveals of the jambs are filled with little niches and canopies in which are figures and subjects; and below the bases, in a band of quatrefoils, are on the one side the Acts of Mercy; on the other, figures playing on instruments. Angels in the archivolt bear a scroll on which is inscribed—*Quæ est ista que ascendit de deserto deliciis affluens, innixa super dilectum suum? Assumpta est Maria in cœlum.* Against the east wall of the cloister is a sculpture of the Adoration of the Magi, and next to this the grand triple opening to the Chapter-house—a richly moulded door with a two-light window on either side. In the south-

ern alley are a fine tomb of a bishop, the door of the Sala Preciosa adorned with a series of bas-reliefs from the life of the Blessed Virgin, and another door with the Last Supper and the Entry into Jerusalem; and close to the latter, but in the western wall, is a doorway with the Crucifixion and the Maries going to the Sepulchre. Between these sculptured doorways the walls are all arcaded with tracery panels corresponding to the windows; and as all the mouldings are rich and delicate in their design, and the proportions of the cloister very lofty, it will be seen that I cannot be very far wrong in considering this to be, on the whole, one of the most effective and striking cloisters of its age. The projecting chapel on the southwest angle is exceedingly delicate in its construction, and is screened from the cloister with iron *grilles*. A quaintly trimmed box-garden occupies the cloister-court to the no small improvement of its effect.

On the eastern side is the Chapter-house; a very remarkable work of probably the same age as the cloister, though of a simpler, bolder, and much more grand kind of design. It is square in plan, but the vault is octagonal, the angles of the square being arched, covered with small subordinate vaults below the springing of the main vault. Buttresses are placed outside to resist the thrust of each of the eight principal ribs of the octagonal vault; and these buttresses, being all placed in the same direction as the ribs, abut against the square outline of the building in the most singular and, at first sight, unintelligible manner. They are carried up straight from the ground nearly to the eaves, where they are weathered back and finished with square crocketed pinnacles; whilst between them an open arcade is carried all round just below the eaves. On the exterior this Chapter-house seems to be so far removed from the

east end of the church as to have hardly any connection with it; they are separated by houses built up close to their walls, and present consequently a not very imposing effect from the exterior; and standing, as the Chapter-house does, just on the edge of the city walls, it is strange that it has fared so well in the many attacks that have been made on Pamplona. The interior is remarkable only for the grand scale and proportions of the vault with which it is covered.

ELY CATHEDRAL

W. D. SWEETING

FEW persons would dispute the statement that for external grandeur of effect the Cathedral at Ely is surpassed only, if at all, in England by Durham and Lincoln. With the natural advantages of position enjoyed by those cathedrals, Ely cannot compete. In both cases also, there are grand Mediæval buildings of great size at hand that group well with the cathedrals and materially improve the effect. But, compared with the adjacent country, Ely does stand on an eminence, and consequently can be seen from a great distance in all directions.

It is not only its magnificence that makes the view of Ely Cathedral so remarkable, there is also the feeling that it has so many striking features, to which we can find nothing to compare. "The first glimpse of Ely overwhelms us, not only by its stateliness and variety of its outline, but by its utter strangeness, its unlikeness to anything else." So says Professor Freeman; and again: "Ely . . . with its vast single western tower, with its central octagon unlike anything else in the whole world, has an outline altogether peculiar to itself."

The great wealth of the monastery accounts for the original magnificence of the church; and even when the resources both of the See and the Cathedral body were reduced, they were still amply sufficient to maintain the

fabric without the loss of any material portion of it. We have no knowledge of the occasion of the ruin of the northern part of the west transept, but there is no suggestion that it was allowed to fall through want of means to keep it up.

When we examine the details of the architecture we can express nothing but the greatest admiration. The whole of the south wing of the front belongs to the last quarter of the Twelfth Century. The lowest stage of all (for there are six stages, divided by horizontal strings) is blank; the next three are late Norman. These have in the lowest stage in each of the two divisions an arcade of seven tall lancets; in the next above are four broader arches, each containing two small lancets beneath; in the upper ones is a large window under a round arch of four receding orders, with a blank lancet on each side. In the north wing, it should be noted the late Norman work was carried up one stage higher than on the south. The upper stages are transitional in character, but they carry on the idea of the Norman design below.

The Galilee Porch is of excellent Early English work, with details of great beauty. Certainly nowhere in England, possibly nowhere in the world, is there to be seen so fine a porch. "Perhaps the most gorgeous porch of this style in existence is the Galilee at the west end of Ely Cathedral: this magnificent specimen of the Early English style must be seen to be duly appreciated; it combines the most elegant general forms with the richest detail; a very happy effect is produced by the double arcade on each side, one in front of the other with detached shafts, not opposite but alternate" (Rickman).

Each side, externally, is covered with lancet arcading in

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four tiers. In the upper tier the lancets are trefoiled, with dog-tooth in the moulding; in the next lower tier the lancets are cinquefoiled, with two sets of dog-tooth. The lancets in the west face are all cinquefoiled, and the three lower tiers here have trefoils in the spandrels. Nearly all are highly enriched with dog-tooth; while the mouldings of the west door have conventional foliage as well. The lancets here are deeper than on the sides of the porch, and were probably designed to hold figures. Of the three large lancets in the west window the central one is slightly more lofty than the others.

The interior of the porch is even more beautiful; the profusion of ornamentation on the inner doorway and the exceeding gracefulness of the double arcades in the sides are quite unsurpassed. Both doorways are divided by a shaft, and both have open tracery of exceptional beauty above. Bishop Eustache, to whom this porch is attributed, died in 1215.

The door into the south aisle is known as the Monk's Door, and is the regular entrance into the Cathedral from the south. It opened from the eastern walk of the cloister. It is of later date than the wall in which it is placed. The ornamentation is very rich; one spiral column is especially noteworthy. This is a trefoiled arch, the cusps having circular terminations with the star ornament. In the spandrels are quaint, crouching monks, each holding a pastoral staff. Above are two curiously twisted dragons.

The Prior's Door is nearly at the west end of the north alley of the cloister. Like the monk's door, it is an insertion, being later than the wall. It is a very fine specimen of late Norman. The tympanum is filled with carving in high relief. In the centre is the Saviour, seated, enclosed

within a *vesica piscis*, His right hand uplifted in blessing, His left hand resting on an open book.

Entering the Cathedral from the west, we have the full view of the entire building, the vista being not broken, but relieved by the open screen. Before examining the nave itself, the visitor should inspect the lower part of the west tower beneath which he is standing. We can see here the methods taken to secure the stability of the structure. Very massive Perpendicular arches have been built beneath the lofty Norman ones, and all the four great piers were surrounded with masonry at the same time. Both Bentham and Miller give the date 1405–1406 for the beginning of this work. This date is quite consistent with the character of the mouldings of the arches.

The Nave.—Originally of thirteen bays, but since the fall of the central tower of twelve bays, the nave is a most complete and perfect specimen of late Norman work. The naves of Ely and Peterborough are conspicuously the best examples of the period in England. In most respects they are very similar, and it would be difficult to pronounce one superior to the other. In one point, indeed, the superiority is with the Ely nave. There is not in it the slightest mixture of any Transitional details. At Peterborough we can detect towards the west some unmistakable evidences of the approaching change in style. It is believed that the nave was completed by Bishop Riddell—that is before 1173.

The nave aisles retain their groined roofs. Some remains of coloured decoration may be seen in various places, especially in the south aisle; and the appearance of more elaborate colouring at one place seems to indicate that there was a side altar beneath.

The Octagon.—Few visitors will perhaps be disposed to examine any of the objects of interest in the Cathedral before an inspection of the beauties of this magnificent erection, the first sight of which, from one of the smaller arches towards the aisles, is a thing never to be forgotten. There is not one of the many able artists and architects who have written about the octagon that has not spoken of it as being without a rival in the whole world; and the admiration that was expressed fifty and more years ago would have been far greater, and the enthusiasm more profound, had the writers seen it in its present state of perfect restoration. No description can do adequate justice to the grandeur of the conception or to the brilliancy of the execution of this renowned work.

The four great arches rise to the full height of the roof; that to the east, indeed, is higher than the vaulted roof of the choir and presbytery, the intervening space being occupied with tracery of woodwork on painted boards, the Saviour on the Cross being painted in the middle. The wooden vaulting of the octagon springs from capitals on the same level as those of the great arches. The four small arches to the aisle are, of course, no higher than the roofs of the aisles; above these, on each side, are three figures of apostles, under canopies with crockets. The figures are seated and each holds an emblem, by which it can be seen for whom the figure is intended. It may be noticed (in the central figure on the southwest side) that S. Paul, not S. Matthias, is put in the place of Iscariot. The hood-moulds of the arches are terminated by heads, of which six are portraits. King Edward III. and Queen Philippa are at the northeast, Bishop Hotham and Prior Crauden at the southeast, Walsingham and his master-

mason (so it is believed) at the northwest; those to the southwest are mere grotesques. Above the seated figures on each side is a window of four broad lights filled with stained glass. The eight chief vaulting shafts rise from the ground as slight triple shafts; they support a little above the spring of the side arches large corbels, which form bases for exquisitely designed niches, and through these spring more shafts reaching to the vault. On each of the corbels is a boldly carved scene from the career of S. Etheldreda: they commence at the northwest arch. The subjects (two to each arch) are as follows:

Northwest Arch: S. Etheldreda's second marriage. Her taking the Veil at Coldingham. Northeast Arch: Her staff taking root. Her preservation in the flood at S. Abb's Head. Southeast Arch: Her installation as Abbess of Ely. Her death and burial (two scenes). Southwest Arch: One of her miracles. Her translation.

The architectural student will find the transepts of the greatest interest, as in them is to be seen the earliest work in the Cathedral. They are similar in general character to those at Winchester, which were built by Abbot Simeon's brother. The transepts of Winchester were ready for consecration in 1093, and this was seven years before Simeon came to Ely. The triforium is probably only in part Simeon's work; and the clerestory was almost certainly added by his successor. Both transepts have aisles, but in the south transept the western aisle is walled off.

The triforium and clerestory ranges are almost identical with those in the nave. In the south transept the western windows of the triforium have been altered into three-light Perpendicular windows. The roofs of both transepts have been raised but it is not known at what time. At the

north end are two large windows of good Perpendicular character; at the south is a single window of seven lights, of very singular design. At the ends of the transepts are two original galleries, level with the triforium, supported on round-headed arches.

The choir of three bays is the work of Bishop Hotham. The last six bays are the work of Bishop Northwold, and form the presbytery. In the present arrangement seven of these nine bays form the ritual choir, and two form the retro-choir. The difference in date between the presbytery and choir may be roughly taken as very nearly a hundred years. The former had been begun in 1240; the latter was nearly finished in 1340. In the juxtaposition of these two magnificent specimens of the Early English and Decorated periods of architecture there is an opportunity of comparison which on such a scale occurs nowhere else.

It will hardly be believed that the magnificent stalls which were formerly ranged in the octagon, and at a later period in the presbytery, were once painted all over with a mahogany colour. They are the finest Decorated stalls in England, the beautiful ones at Winchester being of late Thirteenth Century date. The carved panels in the upper parts are new, and are gifts of individual donors. They were executed in Belgium. It is not known how these spaces were originally filled; Mr. le Strange thought possibly with heraldic devices. The designs on the south are from the New Testament, those on the north from the Old Testament. The seats in the lower range are modern, as are the various statuettes at the stall ends which represent the builders of the most important parts of the fabric. On the misereres of the ancient stalls are some wonderful grotesque carvings. The brass eagle lectern has been

copied, as to its main features, from an ancient example at Isleham. The organ is in the triforium, on the north, and part of the case projects over the easternmost arch of the choir.

The Lady Chapel.—Notwithstanding the cruel mutilations of the sculpture all round this chapel, it can be seen that for perfection of exquisite work there is no building of the size in this country worthy for one moment to be compared with this in its unmutilated state. Its single defect strikes the beholder at once: the span of the roof is too broad and the vaulting too depressed for the size of the chapel. The windows on the north have been restored. The end windows, which are of great size, are of later date; that to the east has a look of Transition work about it. The building was finished in 1349, and the east window was inserted by Bishop Barnet, *circa* 1373.

At the east end of the aisle is the Chapel of Bishop Alcock (*d.* 1500). The sides of the chapel are covered with niches, canopies, crockets, panels and devices. The roof has fan-tracery with a massive pendant. A singular little chantry is at the north, access to which is through a door at the foot of the bishop's tomb. In a small window here is a little contemporary stained glass. The bishop's rebus—a cock on a globe—repeatedly occurs in the stonework. The ornamentation strikes the spectator as being excessive and too profuse.

Corresponding to the chapel of Bishop Alcock on the north is that of Bishop West (*d.* 1533) in the south aisle. This is a most valuable example of the Renaissance style. The niches and canopies with which the walls are covered are much smaller than those in the other chapel, and consequently more numerous; but by reason of the great deli-

cacy of the tracery and the wonderful variety of the designs there is no impression that the decoration is overdone.

It would require a book to itself to treat exhaustively of the stained glass in the windows. In nearly all cases, certainly in those which can be examined without the aid of a glass, the names of the donors, or of the persons to whose memory the windows were inserted, are plainly set forth either in the windows or on brass tablets adjoining.

STRASSBURG CATHEDRAL

DR. JULIUS EUTING

TOGETHER with the Cologne Cathedral, the Minster of Strassburg ranks as the noblest creation of Mediæval architecture existing in Germany. Whilst the former, however, has come down to us a fragment and has only been completed in our days in uniform Gothic style —thanks to the luckily discovered original plan—the Strassburg Cathedral, on the other hand, has existed for now nearly five centuries as a completed work, in which every epoch of Mediæval architecture from the earliest Roman style to the last remnants of the later Gothic is represented. "Each period," as Woltmann says, "has left its traces, each leans with an historical title on the preceding one. Centuries speak a distinct language in the work which they have brought forth, and what is defective in architectural unison is counterbalanced by its irresistible picturesque charm." In fact, it is owing to its variety that the Strassburg Cathedral so far supersedes other edifices of its kind: the great and powerful proportions of the old Romanesque style (transept and choir); the stern beauty and the harmonious proportions of the nave, which belongs to the florescence of the Gothic style (middle of the Thirteenth Century); the rich forms of the tower and the façade with their artistic fretwork and cornices; and the lofty spire, which, if even exhibiting somewhat degenerate forms, has nevertheless been prized as one of the "wonders of the world," as a unique work of human skill—indeed every-

STRASSBURG CATHEDRAL

thing combines to fill the observer with admiration and wonder.

The overwhelming impression is still heightened by the splendid material out of which the Cathedral is built, the red sandstone of the Vosges, which owing to its durability preserves even to this day the finest carvings as if they had but just left the sculptor's hands, and, by its dark and warm tint, enhances the venerable aspect of the enormous edifice.

Special attention should be drawn to the two round-arched windows with deep and perfectly smooth protrusions in the southern arm of the transept (opposite the clock). They are the oldest windows in the whole Cathedral, and belong surely to the construction previous to the fire of 1176.

The Romanesque structure (1176–1245), of which the western half of the crypt, the St. Andreas and St. John's Chapels, the choir, transept and arms of the transept are still preserved, was, after the last fire of 1176, after short struggles of the transition style, continued in the purely Gothic style in the nave (1252–1275) and in the west front (1277–1365). The northern tower, the landmark of Strassburg for miles, was completed in 1439.

In the year 1205 mention is for the first time made of an architect's office, *fabrica ecclesiæ Argentinenses*. In a record of the year 1284, Master Heinrich Wehelin, the paymaster, and Master Erwin are named. Later architects were: Gerlach (1341–1371), Kuntze (1372), Ulrich von Ensingen (1399–1419) the architect of the spire, Joh. Hültz of Cologne (1419–1449), and Matthew von Ensingen (1450).

The third new erection (1176–1275) belongs to the time of the great revolution of German architectural art, to the transition from the Romanesque to the Gothic style, which

perhaps cannot be traced in any church so well as in the Strassburg Minster. The transept of immense proportions shows us in its Roman portals (the one on the north side is partly covered by a late Gothic portal) and in the three massive round pillars the stern grandeur of the Romanesque style, but the fourth pillar, the famous *Engelspfeiler*, of which the nucleus is square, with the four stouter and the four weaker shafts ascending from it, is exclusively Gothic. Besides this, it can be easily perceived that both the walls of the transept on the side of the nave were for some time interrupted in their erection and were finished at a later period in a different style. The supports which arise on the walls have been in many places left unfinished and were continued at a later period in more graceful forms.

The chronicler Twinger of Königshofen says that on the 25th of May, 1277, the façade and towers were commenced,—the part of the Minster with which the genius of Erwin von Steinbach, who was perhaps the greatest architect of the Middle Ages, is chiefly concerned.

The façade betrays the influence of French architecture and bears such remarkable resemblance to the façade of Notre Dame of Paris, that it is very probable that Erwin made his studies there. Like Notre Dame, it contains three stories separated by galleries whose horizontal projections are somewhat softened by the free and neat fretwork and cornices rising vertically from the ground to the platform, as well as by the right-angled flying buttresses. This fretwork which covers the whole of the façade in equal distances of two feet, like ivy, is due to the genius of Erwin, and has not been superseded in any epoch for the gracefulness of its ornaments. Erwin superintended the work as far as the second story goes, including the magnificent rose window (forty-

four feet in diameter). The ingenious master died on 17th January, 1318.

The towers ought to have been commenced after his plan from the second story, but were connected by the clumsy central building to the three-storied high façade. The harmonious proportions of Erwin had thus been exceeded; and were carried to still greater excess when Magister Joh. Hültz of Cologne, in completing the tower, raised the height of the octagon during its erection, crowning it by the high late-Gothic cupola. Therefore instead of Erwin's plan, a totally different work has been produced. But, however this may be, this immensely high tower has made a powerful impression on all generations. Pope Æneas Sylvius spoke of it as a work that buried its head in the clouds.

The three portals on the west front (the central one has been furnished with new bronze doors in place of the old ones melted down during the French Revolution) have noteworthy representations of the history of the Creation and Redemption. The large statues by the portals on the north (left) side represent the strife between Virtue and Vice; as a sort of pendant to it is represented on the portals of the south (right) side the figures of the Wise and Foolish Virgins; to the left of the door the Tempter as a noble cavalier; on the right, the Bridegroom. Above the centre door sits, within the open gable, King Solomon; at his side, as his guards, stand the lions on pedestals; above the whole, sits Mary with the Child.

The Apostles (of whom there are only eleven), just above the rose window, are additions which do not belong to the original plan. Around the towers, below the first story, runs a frieze representing the human passions.

The north portal of the transept, originally conceived in the Romanesque style, contains now the late Gothic Laurentius chapel (1495–1505). The sculpture of the Laurentius portal, in the late Gothic style and of masterly execution, represents the death of the martyr Laurentius.

At the Romanesque portal (south side of the transept) there worked a female sculptor, the celebrated Sabina, wrongly called the daughter of Erwin. Unfortunately, the statue sculptured by her was destroyed by the French revolutionists.

Above the doors are the Coronation and Death of Mary (renewed) between the statue of Solomon. The statues to the right and left represent Christianity and Judaism, and may be fairly considered as belonging to the highest achievements of Mediæval sculpture. The statues of Erwin and of Sabina, midway on the steps, are modern, and were sculptured by Grass in 1840.

The interior, 380 feet long and 135 feet broad, contains a three arched lobby, a triple aisled nave with seven arches, a double-aisled transept and dome, behind a short choir and a few projecting chapels, and is adorned in its entire length with beautiful stained glass windows dating from the Fourteenth and Fifteenth Centuries. The central aisle of the nave prior to 1682 was separated from the dome and the choir by a lobby, *i. e.*, a choir-lobby and the Mary-chapel (which was built adjacent to it), is ninety-six feet high and forty-eight feet broad, and contains the organ and the beautiful Gothic pulpit (by Hammerer, 1485). Inside, below the windows, the *triforium* corresponds to the archway outside. At the back is the entrance to the subterranean crypt dating from the Eleventh or Twelfth Century.

From this some stairs lead lower down about nine feet or

so to the foundations. The aisle on the north (left) side contains the Martinschapel and the Laurentiuschapel. By the side of the vestry (formerly Laurentiuschapel) is a wonderful walled up old Romanesque portal (formerly the entrance to the friars' house).

If there is a statue of Erwin in existence, it is the one close to the monument of the Bishop of Lichtenberg in the St. John's Chapel, and without doubt made by Erwin himself. Next to the pillar by the window is a tiny man dressed in loose garments and a hood, and in this figure the master has probably given himself a modest monument.

To the right of the choir is the Andreas Chapel (Eleventh to Twelfth Century) containing the vault of Bishop Henry I. (died 1190) and some old stained glass windows, several of which have been taken from the Temple Neuf and some from Molsheim.

The choir contains a stained window (bearing the arms of the town) and was a few years ago adorned with the beautiful frescoes of Prof. E. Steinle of Frankfort-on-the-Main. The Last Day of Judgment, however, in the nave (by Steinheil of Paris), with its tasteless mixture of colours, is of more questionable value.

After the town-council had introduced the Reformation in 1525, the Cathedral was given over to Protestant worship; but was handed back to the Roman Catholics in 1681, although there were at that time only two Catholic families residing at Strassburg. Unfortunately, the following period introduced many barbaric adornments which were only done away with by degrees.

The paintings in the interior are not of great value, but the Gobelin tapestries and the cups, which are shown in the Cathedral during the feast of Corpus Christi, are magnificent.

As far back as the year 1352 may be traced the existence of a celebrated astronomical clock in the Strassburg Cathedral. It was begun under Bishop Berthold von Bucheck and finished two years later under Bishop Johann von Lichtenberg. Its place was at the western wall opposite to the present one. At the beginning of the Sixteenth Century, this skilful mechanism ceased to work. In the year 1547 the magistrate of the free imperial city ordered therefore that a new astronomical clock should be constructed and placed opposite the old one in the Cathedral. For the third time the municipality of Strassburg decided, in 1836, that a new astronomical clock should be placed in the framework of the old one, and entrusted Mr. Schwilgué, a watchmaker of Strassburg, with the task. The latter completed it within the space of four years, and his work may be justly said to be unique. The twelve Apostles were added by Schwilgué. The first stroke of each quarter is struck by one of the little angels seated above the perpetual calendar, the second stroke of each quarter by the four ages alternately: Childhood striking the first quarter; Youth, the second; Manhood, the third; and Old Age, the last. Death strikes the hours while the second of these angels turns round the hour-glass he holds in his hands. At the stroke of twelve, the twelve Apostles pass before Christ bowing before Him; the Saviour blesses them by raising His hand whilst the cock crows and flaps his wings three times. The cock is the true historical feature of the wonderful work; it has been faithfully retained since the Fourteenth Century, during the various renovations, and has thus daily amused and astonished the generations of five centuries.

SENS CATHEDRAL

L. CLOQUET

FOR twenty years, St. Savinian and St. Potentian, two of the seventy-two disciples of Christ, had worked at the conversion of Sens when St. Peter and St. Paul were put to death by Nero's orders. According to the legend, on the night following their martyrdom, they appeared to St. Savinian; and, at their command, he built the first church that was erected to the Prince of the Apostles. It became celebrated in Gaul under the name of St. Peter the Living. Savinian afterwards built three churches in the city to the Mother of God, St. John the Baptist, and St. Stephen the Martyr. But these churches adjoined, and so it came to pass that that last, which was the central one, absorbed the two others and became the Cathedral church. It was several times rebuilt, notably about 977 by St. Anastasius. Burnt in 1184, Philip Augustus enlarged it and enriched it with the south tower, later called the Lead Tower. Long afterwards, Pierre de Charny undertook to raise it again from its ruins, and the archbishop Salazar built the Stone Tower, that on the north, up to the lantern. It fell in 1267, and was not crowned with its lantern till 1537, under Cardinal Duprat. The spire of the Lead Tower, which threatened to fall in 1844, was taken down. These two towers, and the façade, properly so called, that separates them, form three equivalent vertical zones, of three

different styles, which, nevertheless, make an almost harmonious whole.

It has been said that the Cathedral of Sens may be regarded as one of the most beautiful in France; be that as it may, it is a building of imposing grandeur, and intense interest.

The principal part of the present edifice was begun in 1140, at the same time as St. Denis, Suger's Gothic church, but was built more slowly. The church of Sens is considered to be the earliest in date of the cathedrals in the Gothic style. Unfortunately it is not of an irreproachable unity.

The plan shows an improved amplification of that of Poissy: transepts furnished with apses, a terminal chapel in the form of a cross, and an ambulatory with very wide crossings are the striking features of this curious monument. The round Norman arch here still struggles with the pointed arch, and yields the field to it. The disparity of the styles impresses itself from the very entrance. The transitional Roman style appears in the nave and in the choir; the aisles of the sanctuary are work of the Fifteenth Century, the transepts of the Tenth, a great part of the naves of the beginning of the Thirteenth, and a portion of the central nave, Renaissance. Ten chapels surround the naves, and ten others radiate from the chancel. The transept was enlarged at the end of the Fifteenth Century. The vault of the great nave is still standing on its square plan, which does not prevent the flying-buttresses being reproduced identically at each little arch. Here occurs the suppression of high clerestory. In all these features one may see how interesting the building is for study from the point of view of the genesis of the Gothic style.

SENS CATHEDRAL

The exterior expresses solidity rather than elegance: narrow windows, heavy buttresses, massive walls. Of its rich Gothic statuary, there still remains the beautiful statue of St. Stephen attached to the middle shaft of the central porch. Let us also mention the octagonal campanile of the southwest angle; the southern porch with its great side coloured windows representing the Resurrection and the Last Judgment; and the north porch, that rich piece of sculpture of the Sixteenth Century, surmounted by a beautiful rose window. The principal dimensions are one hundred and eleven metres long and twenty-four high.

With regard to the details, floral Romanesque rules in the naves and choir; Gothic, already decadent, in the transept. This annoying mixture of diverse elements of architecture is augmented by Thirteenth and Sixteenth Century windows (some of them attributed to Jean Cousin) and exquisite carvings, particularly on the principal façade, and by the grand rose windows in the porches of St. Abraham and St. Stephen. In 1742, the Florentine Servandoni constructed over the high altar a marble baldaquin of Classic forms.

Unfortunately, in 1765, the Chapter did away with the labyrinth that ornamented the pavement of the nave, which had become, instead of a means for gaining indulgences, a subject of amusement for the children, a sort of game of hopscotch. It was made of lead let into the white stone. It had a diameter of thirty feet, and it required two thousand steps to go entirely through it, a task which could be accomplished in an hour.

Of the thirteen chapels that the Fourteenth Century gave to the Cathedral of Sens, four only still exist. Fifty years ago, in spite of vigorous protests, all the chapels of the

aisles of the nave were pitilessly demolished to be replaced by the strange constructions that are now there. Considerable sums were devoted to this deplorable operation.

The treasury of Sens is one of the richest in France. A famous Fifteenth Century monument of the Cathedral with beautiful carving standing against the third column on the north side is called the Salazar Altar. It is all that remains of a mausoleum, partly destroyed, due to the filial piety of the Archbishop Tristan de Salazar.

DURHAM CATHEDRAL

CANON TALBOT

THE romance of this great Cathedral of the north may be said to begin, as far as the visitor of to-day is concerned, with the impression which its enormous proportions make as he stands on Framwellgate Bridge. From the banks of the Wear he looks up at a steep cliff to where that great pile crowns the height "half house of God, half castle 'gainst the Scot." On the edge of the same cliff, and on a level with the Cathedral, frowns the companion castle. The river Wear almost encircling the hill on which both Cathedral and castle stand is the completion which nature has given to a position of unequalled security.

The origin of the Cathedral connects itself with the character of the great St. Cuthbert, the saintly Bishop of Lindisfarne. Two hundred years passed away and the body of the Saint rested quietly in Lindisfarne. But in 875 the Danes were fiercely ravaging Northumbria, and in consternation at their approach the inhabitants of Holy Island fled with the precious body, and it found, for the time being, a resting-place in Chester-le-Street, half-way between Newcastle and Durham. A century later in 995 the body was transferred to Durham and with it the seat of the northern bishopric.

The visitor to Durham Cathedral will notice in a niche on the north wall of the building the sculpture of the famous Dun Cow. The present sculpture is a modern re-

production of a more ancient work. This curious sculpture commemorates the legend which connects itself with the choice of this site for the final resting-place of St. Cuthbert's remains. The legend runs that after the removal from Chester-le-Street, St. Cuthbert announced in a vision his determination to rest at Dun-holm. The place was unknown; but whilst the monks were wandering in search of it, a woman was heard asking another if she had seen her cow that had strayed and the answer was, "It's down in Dun-holm." Dun-holm signifies the hill-meadow and Durham is its modern equivalent. It was, indeed, nothing but a rough field which the bearers of St. Cuthbert's body found when they arrived from Chester-le-Street.

William of St. Carileph (1081–1096), in 1083, gathered together at Durham the Benedictine monks previously located at Wearmouth and at Jarrow. Ten years later Carileph commenced the present lordly structure, one of the grandest specimens of the massive Norman architecture which can be found anywhere. By the time of Carileph's death only the choir had been completed. Four years elapsed before the appointment of another Bishop, but during those four years the monks themselves worked at the transepts. The next Bishop, Ralph Flambard (1099–1128), completed the nave. In the year 1104 the body of St. Cuthbert was brought to its final resting-place and laid behind the altar. In quick succession subsequent prelates completed the adjuncts of the Cathedral and the extensive monastic buildings which occupied the south side of the church.

The north entrance door tells an interesting tale. The present door is a modern restoration, and some of the orig-

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inal features of the famous entrance have been obliterated. Towards this door many a poor wretch hastening to escape the hands of the avenger has sped his fearful steps in days gone by. Attached to the door still glares a fearful-looking metallic head holding a ring in its mouth. In its now eyeless sockets were once in all probability balls of crystal or enamel. When once the ring was grasped by the hand of the fugitive he was safe. He had claimed the "peace" of St. Cuthbert and the sanctity of the neighbouring shrine shielded him. Above the door by day and night watched relays of monks to admit those who claimed sanctuary. So soon as ever the fugitive had reached the door he was admitted. This done he had to confess the crime of which he was guilty, and his statement was taken down in writing. All the while a bell was tolling to give notice that some one had taken refuge in the church. Then the culprit was arrayed in a black gown with a yellow cross on the left shoulder, and remained within the precincts for thirty-seven days. If at the end of that time he could not obtain a pardon of the civil authorities, he was conveyed across the seas to begin life elsewhere.

As we pass within we find ourselves in full sight of the imposing interior, which, including the Galilee Chapel, measures 461 feet in length. The uniform character of the architecture and its enormous solidity produces the feeling, so well expressed by Dr. Johnson, of "rocky solidity and indeterminate duration." The whole extent of the Cathedral can now be seen from the west end, but before the Reformation a series of screens divided the eastern or choir portion from the nave. The choir was then the church of the monks and the nave the church of the people. At that time in front of the choir screen stood the

Jesus Altar, having painted above it on the screen carved figures descriptive of the Life and Passion of our Lord; above again were figures of the Apostles. This, of course, has been removed long since, and lately in its place has been erected a modern screen, which in no way impedes either sight or sound. The choir itself apart from the beauty of its architecture, contains many objects of interest.

The most noticeable feature is the great screen behind the altar, called the Neville Screen, on account of its expense being in a large measure borne by Lord Neville of Raby. The screen was erected in 1380. The prior of the day employed at his own expense seven masons for nearly a year to fix the screen, the execution of which is supposed to have been the fruit of the labours of French artists. The screen originally was much more elaborate than at present, being covered with rich colour and every niche filled with sculptured figures, but even now its present appearance is graceful. On the south side of the choir lies the body of Bishop Hatfield. The Bishop's effigy, fully vested, lies upon an altar tomb beneath a canopy, and above rises the episcopal throne which he himself designed. The throne is lofty and imposing, and ascended by a flight of stairs. At the back of the throne rich tabernacle work fills in the space of the choir arch.

Behind the altar is the great eastern transept, which goes by the name of the Nine Altars. The architecture here is in striking contrast to that of the choir and nave, being a magnificent specimen of early English architecture of the Thirteenth Century.

The most interesting feature of this part of the Cathedral is the lofty platform which adjoins the back of the altar, and wherein lies the body of St. Cuthbert. The platform

is approached from two doors on the side of the altar and the much worn pavement gives witness to the number of pilgrims who from time to time have visited the spot.

The Galilee Chapel must not be omitted in a description of the church. It was designed for the sake and for the use of the women who wished to worship in the church. Its name of Galilee has probably some reference to Galilee of the Gentiles and implies that it was considered less sacred than the rest of the Cathedral. St. Cuthbert had a more than monkish fear of women, and they were not allowed to approach the shrine. A cross let into the pavement of the nave at the far west end curiously marks the far-removed spot nearer than which women might not approach. The prejudices of the good saint were thus perpetuated long after his death.

The whole effect is light and graceful, and if the women were not allowed to enter farther than the western extremity of the church, they certainly had a most beautiful place of worship. The most interesting monument here is the plain altar slab which marks the burial-place of the great Northumbrian scholar. On the tomb are engraved the well-known words, *Hac sunt in fossâ Bedæ Venerabilis ossa* (In this grave lie the bones of the Venerable Bede). According to the old legend the monk, who was casting about for a word to complete the scansion of his line between *Bedæ* and *ossa*, left a space blank until he could in the morning return to his task with a mind refreshed. However, during the night an unknown hand added the metrically suitable *Venerabilis*. This, according to the legend, is the origin of the peculiar preface Venerable, always associated with the name of Bede.

We must not forget that Durham Cathedral was the

church of a great monastic house until the Reformation. The whole fabric was cared for with infinite pains by the monks and in some measure was actually built by them. Closely attached to the Cathedral on its south side are the remains of the monastery, which show one what a large community once lived under the shadow of the church. The cloisters raise up many thoughts of the busy stream of life which in the days of the old order must have flowed through them.

AIX-LA-CHAPELLE CATHEDRAL

VICTOR HUGO

FOR an invalid Aix-la-Chapelle is a mineral fountain—warm, cold, irony and sulphurous; for the tourist, it is a place of outings and concerts; for the pilgrim, it is a place of relics, where the gown of the Virgin Mary, the blood of Jesus, and the cloth which enveloped the head of John the Baptist after his decapitation, are exhibited every seven years; for the antiquarian, it is a noble abbey of nuns connected with the monastery which was built by Saint Gregory, son of Nicephorus, Emperor of the East; for the hunter it is the ancient valley of the wild boars; for the merchant it is a manufactory of cloth, needles and pins; and for him who is no merchant, hunter, antiquary, pilgrim, tourist, or invalid, it is the city of Charlemagne.

Charlemagne was born at Aix-la-Chapelle and died there. He was born in the old palace, of which there now only remains the tower, and he was buried in the church that he founded in 796, two years after the death of his wife Frastrada. Leo the Third consecrated it in 804 and tradition says that two bishops of Tongres, who were buried at Maestricht, arose from their graves, in order to complete at that ceremony, 365 bishops and archbishops,—representing the days of the year.

This historical and legendary church, from which the town has taken its name, has undergone, during the last thousand years, many transformations.

As soon as I arrived in Aix I went to the Chapelle.

The portal, built of grey-blue granite, is of the time of Louis XV., with doors of the Eighth Century. To the right of the portal a large bronze ball, like a pineapple, is placed upon a granite pillar; and on the opposite side, on another pillar is a wolf, of the same metal, which is half turned towards the bystanders, its mouth half open and its teeth displayed.

On approaching the Chapelle, the effect is not striking; the façade displays different styles of architecture—Roman, Gothic and modern,—without order, and consequently, without grandeur; but, if on the contrary, we arrive at the chapel by the apse, the result is otherwise. The high apse of the Fourteenth Century, in all its boldness and beauty, the rich workmanship of its balustrades, the variety of its gargou, the sombre hue of the stones, and the large transparent windows—strike the beholder with admiration.

Here, nevertheless, the aspect of the church—imposing though it is—will be found far from uniform. Between the apse and the portals, in a kind of cavity, the dome of Otho III., built over the tomb of Charlemagne, in the Tenth Century, is hidden from view. After a few moments' contemplation, a singular awe comes over us when gazing at this extraordinary edifice—an edifice, which, like the great work that Charlemagne began, remains unfinished; and, which, like his empire that spoke all languages, is composed of architecture that represents all styles. To the reflective mind, there is a strange analogy between that wonderful man and this great building.

After having passed the arched roof of the portico, and left behind me the antique bronze doors surmounted with lions' heads, a white rotundo of two stories, in which all the

AIX-LA-CHAPELLE

fantasies of architecture are displayed, attracted my attention. Casting my eyes upon the ground I saw a large block of black marble with the inscription in brass letters :—

"*Carolo Magno.*"

Nothing is more contemptible than the bastard graces that surround this great Carlovingian name; angels resembling distorted Cupids, palm-branches like coloured feathers, garlands of flowers and knots of ribbons are placed under the dome of Otho III. and upon the tomb of Charlemagne.

The only thing here that evinces respect to the shade of that great man is an immense lamp, twelve feet in diameter, with forty-eight burners, which was presented in the Twelfth Century by Barbarossa. It is of gilded brass in the form of a crown and is suspended from the ceiling above the marble slab by an iron chain about seventy feet long.

Charlemagne is no longer under this stone. In 1166 Frederick Barbarossa—whose gift, magnificent though it was, by no means compensates for the sacrilege—caused the remains of the great Emperor to be untombed. The Church claimed the imperial skeleton, and, separating the bones, made of each a holy relic.

An inspection of the sacristy has a strange effect upon the antiquary. Besides the skull and arm, it contains the heart of Charlemagne; the cross which the Emperor had round his neck in his tomb; a handsome monstrance of the Renaissance, given by Charles V., and spoiled in the Eighteenth Century by tasteless ornaments; fourteen richly sculptured gold plates, which once ornamented the arm-chair of Charlemagne; a monstrance given to Philip II.; the cord which bound our Saviour; the sponge that was

used when He was on the Cross; the girdle of the Holy Virgin; and that of the Redeemer.

In the midst of innumerable ornaments, heaped up in the armoury like mountains of gold and precious stones are two shrines of singular beauty. One, the oldest, which is seldom opened, contains the remaining bones of Charlemagne; and the other, of the Twelfth Century, which Frederick Barbarossa gave to the church, holds the relics, which are exhibited every seven years. A single exhibition of this shrine, in 1696, attracted 42,000 pilgrims, and brought in 80,000 florins in ten days.

On going out of the sacristy, the beadle gave orders to one of the menials, a Swiss, to show me the interior of the Chapelle. The first object that fixed my attention was the pulpit presented by the Emperor Henry II., which is extravagantly ornamented and gilt, in the style of the Eleventh Century. To the right of the altar, the heart of M. Antoine Berdolet, the first and last Bishop of Aix-la-Chapelle, is encased.

In a dark room in the Chapelle, my conductor opened another armoury, which contained the sarcophagus of Charlemagne. It is a magnificent coffin of white marble, upon which the Rape of Proserpine is sculptured.

Before it became the sarcophagus of Charlemagne, it is said to have been that of Augustus.

After mounting a narrow staircase, my guide conducted me to a gallery which is called the Hochmünster. In this place is the armchair of Charlemagne. It is low, exceedingly wide, has a round back, and is composed of four pieces of white marble without ornaments or sculpture and the seat is a board of oak covered with a cushion of red velvet. Six steps lead to it, two of which are of granite

and the others marble. On this chair sat—a crown upon his head, a globe in one hand, a sceptre in the other, a sword by his side, the imperial mantle over his shoulders, the cross of Christ around his neck, and his feet in the sarcophagus of Augustus—Carlo Magno in his tomb, in which attitude he remained for three hundred and fifty-two years—from 852 to 1166, when Frederick Barbarossa, coveting the chair for his coronation, entered the tomb. Barbarossa was an illustrious prince and a valiant soldier; and it must, therefore, have been a singularly strange moment when this crowned man stood before the crowned corpse of Charlemagne—the one in all the majesty of empire, the other in all the majesty of death. The soldier overcame the shades of greatness; the living became the despoiler of inanimate worth. The Chapelle claimed the skeleton, and Barbarossa the marble chair, which afterwards became the throne in which thirty-six emperors were crowned.

THE DUOMO, FLORENCE

E. GRIFI

THE Cathedral of Santa Maria del Fiore (so called from the lily which figures in the arms of Florence) is one of the most magnificent and important edifices of Roman Catholic art. It is a wonderful example of Italian-Gothic architecture, which, influenced by classic taste, lost much of the hardness present in the northern style. The various styles and methods which are to be found in the architecture of the Duomo, the result of the number of the architects who directed the work, do not injure the majestic harmony of the whole, but augment rather than diminish the excellency and the perfection of this great work of art.

The Cathedral was begun by order of the Republic by Arnolfo di Cambio in the year 1298, erected on the site of the earlier church of St. Salvatore built in 420. It became a cathedral after the body of St. Salvatore (490) was transferred there. Towards the end of the Seventh Century, Reparato, Bishop of Florence, repaired St. Salvatore and gave his own name to it. Giotto had direction of the works (1332–1336) and after him Andrea Pisano Francesco Talenti, who, with the help of Andrea Ghini, made some important modifications in the original design (1357), Gaddi, Orcagna, Filippo di Lorenzo and many others.

Brunellesco began the Dome in the year 1421 and finished it in the year 1434, keeping his word to build it without any scaffolding or supports—a wonderful enterprise

THE DUOMO, FLORENCE

which, even in the present day after all the progress made in mechanical arts, would be found anything but an easy task. There is sufficient space between the two Domes, placed one above the other, to admit of a staircase between them. This Dome is about three metres higher than that of St. Peter's at Rome.

The Church was consecrated with great solemnity by Pope Eugenius IV. in the year 1435. In 1437, Brunellesco began to build the lantern on the top of the Dome, but did not see it finished, as he died in 1444. The last stone of the lantern was laid by the Archbishop and by the Gonfaloniere in the year 1456. The bronze ball cast by Andrea del Verrocchio was placed upon it on the 27th of May, 1471—the cross shortly afterwards. On the 30th of the same month the Capitolo della Metropolitana ascended the ball and sang the Te Deum. The ball was frequently struck by lightning. The most remarkable instance of this kind occurred on the 5th of April, 1492, three days before the death of Lorenzo il Magnifico. The present ball is larger than the former and dates from 1602. For the external decoration of the Dome, Brunellesco designed the terrace, of which only an eighth part was finished (1515).

The façade was finished in 1886 and was solemnly unveiled on the 12th of May, 1887, in the presence of the King and Queen of Italy, with great popular rejoicings which found an echo throughout the whole of Italy. The new façade is a never ending subject of pride to the modern Florentine. It is without doubt the most important artistic work accomplished in Italy in modern times. The façade has an imposing aspect and harmonizes perfectly with the rest of the building. It is, like the other parts of the Cathedral, composed of marbles of different

colours: white marble from Carrara, green from Prato, and from Maremma. It is adorned with many statues, bas-reliefs and mosaics which have given opportunity to many artists to share in this colossal structure. It is divided in three parts by four pilasters. The numerous coats-of-arms carved upon it belong to citizens of every class who subscribed to the building.

Now let us walk around the building noting the various points of interest. The outside of the Cathedral is encrusted with marbles of three different colours, and on both sides, between the two side doors the different height of the windows marks the point where the original design by Arnolfo was changed into a larger one by Buontalenti. The windows are narrow and long; ornamented with very fine carving in marble, spiral columns and elegantly wrought statuettes. Only the larger windows nearest the transepts admit light—the others towards the western extremity are merely ornamental and their spiral columns and tracery are painted. The four side-doors are four beautiful monuments of ornamental sculpture of different ages.

Entering the Cathedral, the soul is filled with admiration by the majestic solemnity of the architectural lines. The sentiment inspired by the Duomo of Florence is more imposing, more filled with mystic asceticism, more religious than that suggested by the greatest Roman temple. Pius IX., coming to Florence and visiting the Duomo, said: "In St. Peter's man thinks; in Santa Maria del Fiore, man prays!"

The interior of the building (restored in 1842) is divided in two large parts—the nave and the tribune, or apse. The nave is divided in three parts by two aisles formed by four pointed arches on either side of the nave supported by four

large pilasters in *pietra serena*. The capitals are carved in rustic leaves. The key-stones of the arches are decorated with various insignia and devices. The tessellated pavement in white, red and blue marble, is attributed to Michelangelo, Baccio d' Agnolo and Francesco da San Gallo.

Over the principal front door is a mosaic by Gaddo Gaddi representing the Coronation of the Virgin, according to Vasari the most perfect work of the kind in all Italy. On the two sides are frescoes (not well restored in 1842) by Santi di Tito, representing Angels. Over the front door to the right an equestrian portrait in *grisaille* by Paolo Uccello, represents John Hawkswood (*d.* 1394), better known in Italy under the name of Giovanni Aguto, an English captain of free companies (Condottiere) who served the Republic in the year 1392. At his death a magnificent funeral was accorded him by the Florentines. Over the left door is a portrait of the Condottiere Niccolò Marucci da Tolentino (*d.* 1434) by Andrea del Castagno. The beautiful stained glass windows of the façade, with their rich deep colouring, are the work of Bernardo de' Vetri after the designs of Donatello and Ghiberti.

The Dome is painted in fresco with colossal figures representing the Last Judgment. The painting of the Dome was begun in 1572 by order of the Grand-Duke Cosimo I. by Vasari, then quite an old man. At his death Francesco I. consigned the work to Federigo Zuccaro who finished it in the year 1579.

The three rose windows of the drum are of beautiful stained glass, representing: I. The Presentation in the Temple (after a design of Ghiberti); II. The Coronation of the Virgin (design by Donatello); III. The Adoration (design by Paolo Uccello).

The marble enclosure of the choir (substituted for the former wooden by Donatello) and the high altar are by Bandinelli, assisted by eighty-eight of his pupils. They were both executed by order of Cosimo I. The wooden crucifix over the high altar is by Benedetto da Majano. Behind the choir is the Pietà, an unfinished work of Michelangelo, executed when he was eighty-one years old (1555). This fine piece of work showing a deep artistic feeling combined with a profound anatomical knowledge, especially denoted in the lengthened figure of the Saviour, was placed here by order of Cosimo I. to substitute the Adam and Eve by Bandinelli now in the National Museum (Bargello). It was the last work of Buonarroti which he intended to have placed over his tomb. But, unfortunately, he left it unfinished. The windows in the southern transept (to the right) are good works of Domenico Livi da Gambassi. The designs are attributed to Ghiberti and Donatello. Their date is about 1434.

Going out of the church through the door by which we entered, and turning to the right, we admire the Campanile di Giotto (the Bell-Tower), one of the most beautiful, most solid and elegant constructions of its kind. It was begun by Giotto (28th of July, 1334) in order to replace the old bell-tower of Santa Reparata that had existed on the other side of the church and had been destroyed by a fire in 1333. It is supposed to occupy the site of a small church dedicated to San Zanobi, in which the "Seven Servants of the Blessed Virgin" were miraculously called to lead a life of contemplation. Giotto built the first floor, then when the Gran Maestro died (1336), Taddeo Gaddi continued the work, assisted by Andrea Pisani and Francesco Talenti; the latter finishing it in 1342.

The Campanile is encased in marbles of various colours; but it is utterly impossible, simply by words, to give an idea of the beauty of the whole and elegance of the details. The Campanile is divided into five stories by strongly marked horizontal courses. The last three, only, have windows, the third and fourth having each two windows of two openings on each side; the last one is a single window of three openings on each side. These windows, especially in the details, are rightly considered as the most beautiful examples of Italian Ogival style. They were made by Francesco Talenti. The last story, being the farthest away from the spectator, is about twice the height of the lower stories. The proportions existing between the different parts of the building and the skilful placing of the windows, all testify to the artistic taste of Giotto.

NOTRE DAME, PARIS

S. SOPHIA BEALE

THE Cathedral is now open on all sides and the *coup d' œil* is fine when seen from the *Place du Parvis*—Notre Dame or from the garden at the east end; but to obtain these fine views many buildings of interest have been sacrificed,—the cloisters, the churches of S. Jean-le-Rond and S. Christophe, the episcopal palace, the oldest parts of the hospitals of the Hôtel Dieu and Les Enfants-Trouvés, and the chapel constructed in the Fourteenth Century by Oudart de Mocreux.

The history of Notre Dame is in a great measure the history of France. It was there that the *Te Deum* was sung after successful battles, and where the standards which were taken from the enemy were suspended during the continuance of the wars. There, too, in the early part of the Thirteenth Century S. Dominie preached from a book given him by the Blessed Virgin, who appeared to the Saint after an hour's silent meditation, radiant with beauty and dazzling as the sunlight. Some fifty years ago the Cathedral, and, indeed, all Paris, was stirred by the *conférences* held there by one of S. Dominie's own children, Pére Lacordaire, who, with his friends Lamenais and Montalembert, made an effort to free the Roman branch of the Catholic Church from the fungi which had grown on it, an effort which was as fruitless as that undertaken by his predecessor Savonarola four hundred years before him.

On the 27th of November, 1431, the child Henry VI. of England, was crowned King of France in the choir of the Cathedral. But the pomp of this ceremony was soon effaced, for on the Friday in Easter Week, 1436, a *Te Deum* was sung to celebrate the retaking of Paris by the troops of Charles VII.

In the Thirteenth Century the Feast of the Assumption was celebrated with great pomp; the whole church was hung with valuable tapestries and the pavement covered with sweet-smelling flowers and herbs; but two centuries later, grass from the fields of Gentilly seems to have sufficed to do honour to Our Lady on her *fête* day.

The same custom prevailed here as at the Sainte-Chapelle and other churches of letting fly pigeons and throwing flowers and torches of flaming flax from the windows in celebration of the descent of the Holy Spirit on the Day of Pentecost.

The western façade, though not so rich as that of Reims, is, nevertheless, extremely beautiful. It is divided into three parts in width and into four stories in its elevation.

All the six doors of Notre Dame bear distinctive names —the *Porte du Jugement*, the *Porte de la Vierge* and the *Porte Ste. Anne*, at the west end; the *Porte du Cloître*, the *Porte St. Marcel* and the *Porte Rouge* at the east end. Each of these is divided into two openings by a central pier, supporting a figure and surmounted by a tympanum, over which is a deep *voussure*, peopled with sculptures innumerable. Tradition formerly recorded a flight of thirteen steps rising to the west front; but the excavations made in 1847 proved this to have been a mistake. If steps existed anywhere, they were probably on the side of the episcopal

palace near the southern tower and leading down to the river. At the same time there is no doubt that the church would gain in effect were it raised above the roadway as is the case at Amiens. At present it is even a little lower than the *Place*, but allowing for the rising of the ground during seven centuries, it is quite possible that the Cathedral had not the sunken appearance it has at present. In the niches upon the great buttresses are four figures; S. Denis and S. Etienne at the extremities and two women crowned in the centre. These represent a very common conceit of the Middle Ages, the Church and the Synagogue, the one triumphant, the other defeated.

Above the portals is the gallery of the Kings of Judah, the ancestors of the Virgin, and perhaps typical of the sovereigns of France. The gallery of the Virgin is still higher, and upon it in the centre stands the Queen of Heaven with attendant Angels, Adam and Eve being above the side doors. Higher still we come to the tower galleries presided over by delightful monsters of various zoological tribes. Nothing gives a visitor to Notre Dame a better notion of the richness of its sculptures than mounting to this gallery, whence he obtains a full view of the roof and the towers, with their numerous pinnacles, crockets, finials, gargoyles and statues.

Unfortunately the great central portal was hopelessly wrecked by Soufflot in 1771, in order to increase its width for processions; it is one of the many examples which prove the fact that the "stupidity of man" has done more harm to old buildings than time or even disastrous riots and revolutions. In 1773 and 1787, so-called restorations, by architects who ought to have known better, still further mutilated the church.

Viollet-le-Duc did his work better than most restorers; but of the old church nothing remains but the shell—even the surface of the stone has been scraped and scrubbed, giving the building as new an appearance as that of the churches of S. Augustin and La Trinité. Hugo's words, directed against the architects of Louis XIV. and Louis XV., apply equally to those of our own time: "If we could examine with the reader one by one the divers traces of destruction imprinted on the ancient church, those by Time would be the least and the worst by men, particularly by men who followed art."

The great destruction occurred between 1699 and 1753. Louis XIV., the great destroyer of men and of their works, in order to carry out the "*Vœu de Louis XIII.*," made away with the old carved stalls, the *jubé*, the cloisters, the high altar with its numerous *châsses* and reliquaries, its bronze columns and silver and gold statuettes, the tombs and the stained glass. It 1771 the statues above the great west doors disappeared when Soufflot began his evil work of widening them. Another great loss to the church was the destruction of the statue of S. Christopher, a huge colossal figure as celebrated in the Middle Ages as the relics of the Sainte-Chapelle. It stood at the entrance of the nave and was the work of Messire Antoine des Essarts in 1443 in gratitude to the saintly giant for having saved him from the Burgundians. Miracle-working Virgins, Philippe-Auguste posing as S. Simon Stylites and two bishops of Paris likewise upon columns were amongst some of the former treasures. Whether three great figures in wax of Gregory XI., his niece and nephew, which tumbled into decay in 1599, are equally to be regretted, is doubtful; but the description of an equestrian statue which stood in the nave,

the man in armour and the horse in emblazoned trappings, sounds fascinating.

When the Revolutionary period began, little remained to be done in the way of destruction, but that little the votaries of Reason did pretty well as regards everything pertaining unto royalty; for to be just we must remember that anything that could be construed into philosophy or art was spared. In August, 1793, it was decided that eight days should be allowed for the destruction of the *gothiques simulacres* of the kings upon the portals. Later on the Saints were ordered to share the same fate but Citizen Chaumette stepped in and saved the sculpture by assuring his colleagues that the astronomer Dupuis had discovered his planetary system on one of the portals.

The central portal is a mass of wonderful sculpture. The lower part of the stylobate bears lozenge-shaped compartments enclosing roses and lilies. Above this are the Virtues and Vices, the former being figures of women bearing their emblems; the latter little scenes describing each particular vice. Above the Virtues and Vices are the Twelve Apostles, placed over the Virtue which in their lives they especially displayed. Nothing in these sculptures was done without a purpose; thus S. Paul stands over Courage and S. Peter above Faith; indeed, the whole doorway was designed to carry out a particular idea, and to illustrate the main doctrines of Christ, whose statue stands upon the central pier, giving the benediction to all who enter.

On each side of the doorway are the Wise and Foolish Virgins and in the tympanum, which is divided into three zones, is the Resurrection of the Dead. Souls are being weighed; and under one scale a mean little demon may be

seen pulling it down with a hook, in case the poor soul's sins should not be sufficient to weigh it down. It may be noted that the Mediæval theologians evidently considered the nails which pierced our Blessed Lord's body of more honour than the tree unto which He was bound; for here we see an Angel holding the cross with bare hands, while another envelopes the nails in a napkin. In the *Voussure* are rows of personages; the lower ones belonging to the Judgment, the upper ones to the Resurrection. Then come the Angels, Prophets and Doctors of the church (taking precedence at Notre Dame of the Martyrs, by reason of Paris being a great seat of learning). Following them are the Martyrs and Virgins. Didron gives an account by an Armenian bishop of a visit to Paris in 1489–96, in which he describes these sculptures exactly as they now appear, and speaks of the beauty of their colouring and gilding.

The sculptures of the two other doors are of the same character as the *Porte du Jugement*, but the subjects are taken severally from the histories of the Blessed Virgin and of S. Anne. In the *Porte de la Vierge* the Mother and Child hold the central place and in the tympanum are the Assumption and the Glorification of the Virgin. The Porte S. Anne is the oldest of the three portals and the sculptures being the most ancient of the church, it has been assumed that they were brought from an older edifice. The central figure is S. Marcel, ninth bishop of Paris, who died in 436. The tympanum is ornamented with the History of Joachim and Anna, the Marriage of the Virgin and the Budding of S. Joseph's staff.

The beautiful ironwork of the doors of Notre Dame are worthy their reputed origin; they are said to have been

finished in a single night by his Satanic Majesty in consequence of the dilatoriness of Biscornette, the blacksmith. The legend has probably grown from the design of a part of the ironwork, a little man with horns and the tail of a fish, who sits upon the branch of a tree. It appears that Biscornette was charged to forge the ironwork of the doors in a given time; but finding himself behindhand in his work, he determined to call in the aid of the Devil. This personage arrived, put on the leathern apron, and set to work so vigorously that by dawn it was finished.

At the foot of the southern façade is the inscription which gives the name of the architect and the date of the church. The beautiful little *Porte Rouge* is of the end of the Thirteenth Century. In the tympanum a king and queen are represented kneeling at each side of our Lord and His Mother, very probably S. Louis and his wife, Marguerite de Provence.

The interior of Notre Dame is imposing though somewhat heavy in character; and although the nave and choir were sixty years in construction, there is scarcely any difference in style, except in the details. There is a certain clumsiness about the great round shafts of the nave, but the carving upon the angles of the plinths and of the capitals helps to relieve this effect. Most of the capitals are ornamented with examples of the flora of Parisian fields. At the west end is a gallery now occupied by the great organ, but which formerly was the stage upon which Miracle-plays were performed. The choir is by far the most beautiful part of the church; and being filled with stained glass, it has not that painfully cleaned-up appearance which is the result of over-restoration. Some parts of it, the bays which separate the side-aisles from the crossings,

are of the Fourteenth Century; and the little Angels blowing trumpets, which surmount the archivolt, are beautiful specimens of sculpture of that period. The capitals of some of the choir columns being the oldest in the church (the early part of the Twelfth Century) are very rich in the quaint style of decoration delighted in by Mediæval artists—masses of foliage with heads of grotesque animals peeping out and biting off the leaves and flowers.

One capital (between the seventh and eighth southern chapels) is interesting as showing the transition between the use of personages and animals, and that of foliage only, which was customary in the later period. The subject is very unecclesiastical, as was so often the case in the Twelfth and Thirteenth Centuries—two Harpies, male and female, with human heads and bird bodies, issuing out of the foliage. Much of this is treated in the most realistic manner and we find specimens of the oak, the ivy and the trefoil.

The Lady Chapel, or Chapel of the Compassion, and the two on either side, are painted and gilded, a good deal of the old colouring having survived as a guide. There is some good carving, and in front of the tabernacle hang seven lamps of elegant design. These, added to the beauty of the old stained glass, make this end of the church by far the most beautiful part. This Chapel also contains an inscription, bearing the name of the founder, Bishop Simon Matiffas de Bucy, who died in 1304.

The church was rich in glass up to the year 1741, when a demon in human shape one Levieil, the author of a treatise upon the art of glass painting, set to work to re-adorn Notre Dame. He describes the matter himself; what he found and what he transformed. In the choir and the apse

the windows were ornamented with colossal figures eighteen feet high, representing bishops, vested and bearing pastoral staves, without the usual crook termination. A border of lozenge-shaped coloured glass framed the figures and filled up the divisions of the compartments. These windows Levieil dated no later than 1182, and he adds that there were many fragments of much older glass, probably emanating from the ancient basilicas which preceded the present church.

A little remains of the Fourteenth Century: some Angels holding the instruments of the Passion, a Pelican and its chicks; a Christ draped in red; and a little figure of the Virgin. But the glory of the church is the glass of the rose windows, which continues the subjects portrayed upon the sculpture of the doors over which they are placed. In the western rose the Virgin is in the central compartment, crowned and bearing a sceptre; on her left arm is the Infant Christ giving the benediction. The twelve prophets surround her and we again see the Signs of the Zodiac and the work special to each month during the year. Virtues and Vices, Judges, Priests, Prophets and Kings of Judah; Saints and Martyrs with the instruments of their martyrdom or palms, decorate these exquisite windows, masterpieces of the art; equal to the windows of Metz and Strasburg and contemporary with the stone walls which surround them.

The bells of Notre Dame were justly celebrated; but of the thirteen which were formerly in the towers only one remains, the great *bourdon*, heard all over the city on great occasions; as for instance on Holy Saturday, when at High Mass, during the *Gloria* it peals forth, giving the signal for all the other church bells to break their forty-eight

hours' silence. It was given by Jean de Montaigu in 1400, who named it Jacqueline, after his wife Jacqueline de la Grange; and in 1686 it was refoundered and rebaptized—Emmanuel-Louise-Thérèse in honour of Louis XIV. and Marie-Thérèse of Austria.

The exterior decoration of Notre Dame is very rich. Gargoyles, monsters of the most grotesque type, called also *tarasques* and *magots* are there, encircling the towers and disputing their importance with the Angel of the Judgment. The monsters stand, as they did centuries ago, gazing down upon Paris and its doings for good or for evil. Think of the events they have witnessed from the burning of fifty-four Templars in a slow fire by Philippe IV. to the horrors of the Commune. And all the ages through the brutes have had the same expression of scorn, of spite, of diabolical ugliness, that one feels it to be a comfort that they are fixed safely to the gallery of the towers, out of the way of working mischief.

Amongst the great ceremonies which have taken place in the Cathedral are the marriage of Marie Stuart with François II. of France in 1552; the marriage of Henri of Navarre and Marguerite de Valois upon a platform erected outside the great porch to prevent Protestant contamination of the church, upon the eve of S. Bartholomew, the 18th August, just six days before the great work of massacre on the 24th; the coronation of Napoleon by Pope Pius VII., in 1804; the marriage of the Duc de Berry and the baptism of the Duc de Bordeaux (Comte du Chambord) in 1816; the funeral of the Duc d'Orléans, son of Louis Philippe in 1853; the marriage of Louis-Napoleon in 1853; the baptism of his son in 1857; and a certain number of episcopal consecrations.

YORK MINSTER

DEAN PUREY-CUST

"*UT rosa flos florum sic est domus ista domorum*" are the words which some unknown hand has inscribed upon the walls of our Minster, and we who love the habitation of His house and the place where God's honour dwelleth venture to think that these are "words of truth and soberness" even now, though we remember that when they were written there were many features of art and taste adorning the great fabric which have long since passed away. Still York Minster is "a thing of beauty," in spite of ruthless improvements and fanatical zeal and Puritan Philistinism and indiscriminating utilitarianism and ignorant restorations.

In 1154, when Archbishop Fitz-Herbert died at York, Canterbury Cathedral must have been in the zenith of its beauty, and we can well imagine the anxiety of Robert the Dean and Osbert the Archdeacon to secure the election by the Chapter of Roger, who had been Archdeacon of Canterbury from 1148, and who had no doubt already given promise of that architectural ability and liberality of character which eventually made him the most munificent ruler that ever presided over the See of York. Becket succeeded him in the archdeaconry until 1162, when, elevated to the See of Canterbury, the two quondam archdeacons of Canterbury were at the very helm of the Church of England.

Roger seems at once to have commenced the reproduc-

tion at York of this great work, by substituting for the short simple chancel of the Minster a complex eastern building, which, making due allowance for its want of equal dimensions with Canterbury choir, was yet evidently planned on the same system, with the aisles square-ended instead of an apsidal, and the flanking towers made to perform the part of eastern transepts. Of this choir, portions only of the crypt still survive. The base of the beautiful western entrance doorway to the north aisle can still be seen by adventurous explorers. The ordinary visitor can still admire the substantial and elaborately incised columns, which once supported the floor of the choir above, and see the arches, with the bold zigzag mouldings which once rested on them, but which were removed in the days of Edward I. to support a stone platform behind the high altar, on which was erected the shrine of William Fitz-Herbert, then canonized as "St. William of York," to provide for the northern province a counter-attraction to St. Thomas of Canterbury. But there were munificent laymen as well as clergymen in those days for Lord William de Percy gave the church of Topcliffe, with all things pertaining to the church of St. Peter at York, as a perpetual alms for the repairing and building thereof, a gift which still remains in the possession of the Dean and Chapter and he and his successors continued to assist the development of the Cathedral with munificent contributions of wood until the completion of the nave, when his statue was placed to commemorate his liberality above the west door on the right hand of Archbishop Melton, the Metropolitan at that time. On his left hand stands another figure commemorating equally liberal benefactors: Mauger le Vavasour, who gave a grant of free way for the stone required for the

foundation of the Minster by Archbishop Thomas; his son Robert le Vavasour, who gave ten acres and half a rood of his quarry in Thievesdale in free, pure and perpetual alms; and their descendants who in like manner presented almost all the material required for the present buildings even as late as the great fire in 1829, when Sir Edward Vavasour, although a Roman Catholic, at once placed his quarries at the service of the Dean and Chapter for the restoration of the choir.

Geoffrey Plantagenet, who succeeded Roger, had not the opportunity, even if he had the capacity, to extend the buildings of the Minster. Walter de Gray completed the south transept, in boldness of arrangement and design and in richness of decoration without a peer. And there his body rests in the grave which received all that was mortal of him on the vigil of Pentecost, 1255, still surmounted with the effigy of the great man in full canonicals carved in Perbeck marble, under a comely canopy resting on ten light, graceful pillars, hidden, alas! by a crude and modern screen of iron, by the well-intentioned addition of Archbishop Markham some eighty years ago.

And Providence had associated with Walter de Gray one worthy of such a fellowship, John le Romain, the treasurer of the church, an Italian ecclesiastic, who, tradition says, smitten with the charms of some dark-eyed beauty of the south, gladly associated himself with the clergy of a church, where celibacy at that day, at least, was not *de rigueur*. He it was who completed the great work his superior had commenced, raised at his own expense the great tower, built the north transept, designed "the Five Sisters," and filled it with the exquisite *grisaille* geometrical glass, which has been the admiration of successive genera-

tions for six hundred years. And his son, exalted to the archiepiscopate in 1286, inherited the taste and munificence of his father. Perhaps for that very reason the Chapter selected him when [redacted] Prebendary of Warthill in the Church to be his successor, and his ten years of office, if too short to do much, was sufficient to initiate the great work of building a nave consistent with the transepts. Another style of architecture was setting in, the Decorated, and where could it be better inaugurated than in such a church as this? For one hundred and fifty years the good work went on. Four prelates in succession, Henry de Newark, Thomas de Corbridge, William de Greenfield, William de Melton, each, during his tenure of office, strove to promote the completion of the grand design his predecessor had indicated in that full perfection of ecclesiastical architecture. No effort was spared, no personal self-denial evaded; clergy and laity alike shared in the enthusiasm of the moment, the Plantagenet kings, for the most part resident in York, by offerings and by influence, encouraging and stimulating the good work. Archbishop Melton contributed many thousands of pounds from his own purse, and had the privilege of seeing the grand conception completed; and there he sits above the central doorway graven in stone in his archiepiscopal attire, with his hand still raised in benediction; over his head one of the finest Flamboyant windows in the world and on either side the representatives of the houses of Vavasour and Percy, bearing in their arms emblems of the wood and stone which they had offered.

And concurrently with the great work, another, in perfect harmony therewith, was proceeding, viz., the Chapter House, with its great circumference, occupied with stalls,

surmounted by elaborate and delicate canopies, enriched with innumerable quaint and suggestive carvings of heads and features, some as warnings, some as encouragements, to those who have eyes to see, and of graceful foliage of trefoil and other plants, specially the *planta benedicta*, which illustrated the doctrine of the Holy Trinity and the love of God girdled with a simple yet emblematical wreath of the vine; while the varied foliage rises again in the glass, bordering the noble windows, rich with heraldry and sacred subjects until lost in the stately roof, which, spanning the whole area without any central column, and once glowing with emblematical figures and stars, is centred with a majestic boss of the Lamb of God. Alas that Willement ever essayed to restore it, scraped the paintings from the walls, plastered the ceiling, repaired the floor and ruined the last window which he had taken to pieces and found himself incompetent to put together again! Still though but the survival of its ancient glories, it is "the flower of our flowers," the focus of all the beauties which in their wanton profusion extend on all sides around us.

Melton's days closed under the dark shadow of his defeat at Myton by the Scotch, and Zouche, Dean of York, his successor, though he wiped off the stain thereof by his triumphant victory over them at Neville's Cross, and took care of Queen Philippa and her children during the absence of Edward III. in his French wars, did little to promote the material dignity of the Minster save to build the chapel which bears his name, and which he had intended for a place of sculpture for himself. But Thoresby, a Yorkshireman from Wensleydale and a Prebendary of the Minster, his successor in 1352, Bishop of Worcester and Lord Chancellor, was a man of very different temperament. He

had the further development of the glories of the Minster thoroughly at heart. At once he sacrificed his palace at Sherburn to provide materials for an appropriate Lady Chapel, gave successive munificent donations of £100 at each of the great festivals of the Christian year, and called on clergy and laity alike to submit cheerfully to stringent self-denial to supply the funds.

During his tenure of office of twenty-three years the Lady Chapel was completed, a chaste and dignified specimen of early Perpendicular style, into which the Decorated gradually blended after the year 1360, and unique in its glorious east window, seventy-eight feet high and thirty-three feet wide, still the largest painted window in the world, enriched with its double mullions, which give such strength and lightness to its graceful proportions, and with its elaborate glass executed by Thornton, of Coventry, at the beginning of the following century. But Roger's choir, which was still standing, must now have looked sadly dwarfed between the lofty Lady Chapel and the tower and transepts.

Alexander Neville, his immediate successor, probably did not do much to remedy this, for he soon became involved in Richard II.'s rash proceedings and had to fly to Louvain, where he died in poverty. Neither did Arundel or Waldby, his successors, for the former was soon translated to Canterbury, the latter soon died. But Richard Scrope, who was appointed in his place, would naturally be earnest and vigorous in the new work, for he was a Yorkshireman by birth, son of Lord Scrope of Masham, kinsman of Lord Scrope of Bolton, and, during the short nine years which elapsed between his installation and his wanton cruel murder by Henry IV., the building seems to have

made rapid progress. This was energetically continued by Henry Bowet, who followed him, and who, invoking the aid of Pope Gregory XII. to enforce his appeal for funds, and enlisting the aid of Skirlaw, Bishop of Durham, one of the greatest architects of Mediæval times, glazed the great east window, raised the lantern on the central tower, completed the groining of the choir aisles, rebuilt Archbishop Zouche's chapel, the treasury and vestry and commenced the library.

Little now remained to be done. Robert Wolvedon and John de Bermyngham, two munificent treasurers in succession, helped to bring matters to a prosperous conclusion, the former filling some of the windows with painted glass, the latter raising the southwestern tower. The northwestern tower was added probably during the archiepiscopate, if not by the munificence, of Archbishop George Nevill. The organ screen, with its elaborate cornice and canopies enriched with angels, singing and playing instruments of music and its stately niches filled with figures of the Kings of England, from William I. to Henry VI., by Dean Andrew, himself the friend and secretary of the last-named monarch. And the great church was solemnly reconsecrated as a completed building on July 3, 1472, when an ordinance was passed by the Dean and Chapter that "on the same day the feast of the Dedication shall be celebrated in time to come."

I have no space to dwell on all the innumerable details of architectural ornament or quaint Mediæval devices which decorate the walls, neither on the many interesting monuments scattered throughout the aisles, such as the delicate piscinas, or the fiddler, a modern reproduction of an old figure which had crowned the little spiral turret of the south transept, intended as a portrait of Dr. Camidge, the organist,

at the beginning of this century; or the tomb of good Archbishop Frewen, the first prelate of the Province after the Restoration.

But even a sketch of York Minster would not be complete without some mention of the glass, for if the beauty in the form of our "*flos florum*" is due to its architecture, very much of its beauty in colour depends on the glowing and mellowed tints with which its windows are filled. But it is a large subject to enter upon, for as regards quantity there are no less than one hundred and three windows in the Minster, most of them entirely, and the remainder, only excepting the tracery, filled with real old Mediæval glass. Some of the windows, too, are of great size. The east window, which is entirely filled with old glass, consists of nine lights and measures seventy-eight feet in height, thirty-one feet two inches in width. The two choir transept windows, that in the north transept to St. William, and the south to St. Cuthbert, measure seventy-three feet by sixteen feet. They have both been restored, the latter very recently, but by far the greater part of them is old glass. On each side of the choir, the aisles contain nine windows measuring fourteen feet nine inches by twelve feet, only the tracery lights of which are modern; the same number of windows fill the clerestory above, the greater portions of which are ancient.

The famous window of the north transept, the Five Sisters, consists of five lights, each measuring fifty-three feet six inches by five feet one inch, and is entirely of old glass. There are six windows in the north and six in the south aisles of the nave, with only a little modern glass in the tracery. The superb Flamboyant window at the west end of the centre aisle measures fifty-six feet three inches by

twenty-five feet four inches, and consists, I believe, entirely of old glass, except the faces of the figures. The clerestory windows are studded with ancient shields, but a great part of the glass is, I fancy, modern; those of the vestibule, eight in number, measuring thirty-two feet by eighteen, are of old glass, including the tracery lights. And in the Chapter House, the seven windows of five lights each are filled with old glass. The east window has been clumsily restored by Willement. In the side windows of the transept there is some old glass, and the great rose window over the south entrance still retains much of the old glass; while far overhead in the tower there are some really fine bold designs of late, but genuine, design and execution. Altogether, according to actual measurements, there are 25,531 superficial feet of Mediæval glass in the Minster, *i. e.*, more than half an acre—a possession, we should think, unequalled by any church in England, if not in Christendom.

Truly at the Reformation, the building must have been "*flos florum*," enriched with everything which the taste of man could devise or his skill execute. The massive walls, fashioned according to the highest canons of Early English, Decorated and Perpendicular architectural taste, the great windows glowing with painted glass of each successive style, the vast area subdivided by stately screens of carved wood and stone into countless chapels and chantries; shrines glittering with offerings of precious and jewelled metals, and adorned with coloured gilding; the treasury stored, as the fabric roll tells us, with gold and silver plate in rich profusion; and vestments of the most costly and approved fabrics.

BURGOS CATHEDRAL

EDMONDO DE AMICIS

THE Cathedral of Burgos is one of the largest, handsomest and richest monuments of Christianity. Ten times I wrote these words at the head of my page, and ten times the courage to proceed failed me, so inadequate and pitiful I felt my mental powers in face of the difficulty of the description.

The façade is on a small square, from which one may take in at a glance a part of the immense edifice; around the other side run narrow tortuous streets, which impede the view. From all the points of the immense roof rise slender and graceful spires, overloaded with ornaments of brown chalk colour, rising above the highest buildings of the city. On the front, to the right and left of the façade, are two sharp bell-towers, covered from base to summit with sculpture, pierced, chiselled and embroidered with a bewitching delicacy and grace. Further in, about the middle of the church, rises a tower also very rich with bas-reliefs and friezes. On the façade, on the points of the bell-towers, on all the surfaces, under all the arches, on all the sides, there is an innumerable multitude of statues of angels, martyrs, warriors and princes, so crowded, so varied in attitude, and placed in such clear relief from the light forms of the edifice, as almost to present a lifelike appearance, like a celestial legion posted to guard the monument. On raising one's eyes up over the façade to the furthest point

of the exterior spires, grasping little by little all that harmonious lightness of line and colour, one experiences a delicious sensation like hearing music, which gradually rises from an expression of absorbed prayer to the ecstasy of a sublime inspiration. Before entering the church your imagination mounts far above the earth.

Enter. . . . The first emotion that you experience is a sudden fortifying of faith, if you have any, and a leap of the soul towards faith, if it is wanting in you. First you turn your eyes vaguely about you, seeking the confines of the edifice, which the enormous choir and pilasters conceal from you; then your glance darts among the columns and high arches, falls, mounts, and runs rapidly over the infinity of lines which follow each other, cross, correspond and lose themselves, like rays that cross in space, up in the great vault; and your heart rejoices in that breathless admiration, as if all those lines issued from your own mind, inspired by the mere act of looking at them with your eyes; then you are seized suddenly with a feeling almost of terror, a feeling of sadness that there is not time enough in which to contemplate, nor intellect with which to comprehend, nor memory to retain the innumerable marvels, half seen, crowded together, piled upon one another, and dazzling, which one would say came from the hand of man, if one dared say so, like a second creation from the hand of God.

The church belongs to the Order called Gothic, of the epoch of the Renaissance; it is divided into three very long naves traversed in the middle by a fourth which separates the choir from the high altar. Above the space contained between the altar and the choir, rises a cupola formed by the tower which is seen from the piazza. You turn your eyes upwards, and remain open-mouthed for a quarter of an

BURGOS CATHEDRAL

hour: it is a maze of bas-reliefs, statues, little columns, tiny windows, arabesques, hanging arches, aërial sculpture harmonized in a grandiose and elegant plan, which at first sight produces both a tremor and a smile, like the sudden ignition, burst and glow of a great display of fireworks. A thousand vague imaginings of Paradise that delighted your infantile dreams surge up all together from your state of ecstasy and mounting like a cloud of butterflies, settle on the thousand reliefs of the highest vault and circle and become confused, and your eyes follow them as if they really existed, and your heart beats, and your breast heaves with a sigh.

If you lower your eyes from the cupola and look around you, a still more stupendous spectacle presents itself. The chapels, by their size, variety and richness, are so many churches. In every one of them a prince, or a bishop, or a grandee is sepulchred: the tomb is in the centre and on it is the statute representing the buried man, with his head resting on a pillow, and hands joined above his breast; the clergy dressed in their most splendid robes, the princes in their armour, and the ladies in gala costume. All these tombs are covered with a big cloth that falls to the ground, and, accommodating itself to the angular reliefs of the statue, makes it look as if underneath were really the rigid members of a human body. In whatever direction you turn, you see in the distance, among the enormous pilasters, through the rich *grilles*, in the uncertain light that falls from the lofty windows those tombs, those funeral trappings and those rigid corpse profiles. Approaching the chapels, you are amazed at the profusion of carvings, marbles and gold which adorn the walls, vaultings and altars: every chapel contains an army of angels and saints carved in marble and

wood, painted, gilded and clothed; on whatever point of the pavement your eye falls it is forced upwards from bas-relief to bas-relief, from niche to niche, from arabesque to arabesque, from painting to painting, till it reaches the vault, and from the vault, by another chain of sculptures and paintings, it is led back to the pavement. On whatever side you turn your eyes, you meet eyes that are gazing at you, hands that are beckoning you, cherub heads that are peeping at you, scarfs that seem to wave, clouds that appear to rise, crystal suns that seem to tremble; an infinite variety of forms, colours and reflections that dazzle your eyes and confuse your brain.

A volume would not suffice for the description of all the masterpieces of sculpture and painting which are scattered throughout this immense Cathedral. In the sacristy of the Chapel of the Constables of Castile is a lovely Magdalen attributed to Leonardo da Vinci; in the Chapel of the Presentation is a Virgin attributed to Michael Angelo; in another is a Holy Family attributed to Andrea del Sarto. The author of none of the three paintings is known with certainty; but when I saw the covering curtains drawn aside, and heard those names uttered in reverent tones, a thrill ran through me from head to foot. For the first time I felt with full force what a debt of gratitude I owe to the great artists who have made the name of Italy revered and loved in the world. How many smiles, how many handshakes, how many courteous words from strangers we owe to Raphael, Michael Angelo, Ariosto, and Rossini!

He who wants to see this Cathedral in one day must hasten by the masterpieces. The sculptured door which leads into the cloisters is celebrated as being, after the doors of the Baptistery at Florence, the most beautiful in the

world; behind the high altar is an enormous bas-relief by Filippo di Firenze, representing Christ's Passion, an immense composition for which, one would think, a man's whole lifetime insufficient; the choir is a real museum of sculpture of the most prodigious richness; the cloisters are full of tombs with recumbent statues, and all around is a profusion of bas-reliefs; in the chapels, around the choir, in the sacristy halls, and everywhere else are pictures by the greatest Spanish artists, statuettes, columns, and ornaments; the high altar, the organs, the doors, the staircases, the ironwork,—all is grand and magnificent, and arouses, and at the same time awes, our admiration. But why multiply words? Could the most minute description give even a faint idea of the thing? And if I had written a whole page for each picture, each statue, each bas-relief, should I have succeeded in exciting in another mind, even for an instant, the emotion that I experienced?

CHÂLONS-SUR-MARNE

JEAN JACQUES BOURASSÉ

ST. ALPIN, made a bishop in the Fifth Century, is regarded as the first to raise a Christian altar in this city. Clovis favoured the Church, and St. Vincent's became the Cathedral, the name of which was changed to St. Stephen. During the wars of the Tenth Century, the building twice suffered from fire; and, during the Twelfth Century, lightning reduced it to a heap of ruins. It was rebuilt; and consecrated amid great rejoicings in 1147. Eighty-three years later, it was again almost totally destroyed by lightning and fire. Its restoration was entirely carried out by Philippe II. de Nemours de Merville.

New additions were made by Gilles de Luxembourg and Henri Clausse. The former built a fine wooden spire on the north tower which was regarded as one of the marvels of its time. The latter enlarged the nave with two bays. This addition necessitated the destruction of a porch of great merit, and in perfect accord with the rest of the monument. A heavy and ugly façade took its place in 1628, which was characteristic of the fatal principles that more than a century before had dethroned Mediæval Christian art.

In 1668, a terrible fire again wrought almost total destruction; but the Bishop Vialart de Herse soon found means to remove all traces of the calamity.

A terrible tempest in 1769 destroyed the rose window in

CHALONS-SUR-MARNE, CATHEDRAL

the southern porch; and to complete the list of disasters, it was found necessary to demolish the two spires in 1821.

The exterior aspect of the Châlons Cathedral is not wanting in grandeur and majesty, although not so picturesque as many other Mediæval churches. The large faces are not ornamented with those numerous arches whose graceful curves resemble arms stretched out towards the Cathedral to beautify as well as to strengthen it. The buttresses do not exhibit that boldness and symmetry that are so pleasing in a big monument. The exterior of the apse especially does not present that distribution of projections and hollows that produces a striking perspective. The western porch can arouse only severe strictures.

The northern porch, although in a sad state of mutilation, yet deserves the attention of antiquaries. It is a great pointed arch with deep vaultings filled with six rows of statuettes. The daïs, pinnacles, colonnettes, fleurons and leaf-work were cruelly damaged during the Revolution, in 1792. The statues were the first to be sacrificed to that amazing fury of destruction that seemed to have taken possession of all minds. This monumental doorway to-day gives but an imperfect idea of its ancient splendour. The great rose window that still remains above it is its principal ornament; it is a match for any of the famous ones. The various compartments that join and interlace to compose it are of aerial lightness. The work and disposition of the mullions indicate the close of the Thirteenth or beginning of the Fourteenth Century.

The neighbouring tower is a curious study; it has been held that its base is of Carlovingian architecture; but the characteristic parts incontestably denote the Eleventh Cen-

tury. The windows are round headed; and are accompanied by colonnettes with capitals belonging to the secondary Romano-Byzantine epoch.

The two stone spires, rebuilt in 1821, are far from deserving of their reputation. It would be hard to find stone more heavily laid, with ornaments more coarsely cut.

In the interior of the Cathedral we find parts of the highest merit, with a few slight faults. The plan is in form of a Latin cross. As at Metz, the transept is closer to the apse than in the other great Gothic cathedrals. This disposition has necessitated the enlargement of the choir at the expense of the width of the transept, and even of the great nave. Starting from the pillars of the transept, the apse contains only seven bays, and finds itself destined solely for the sanctuary. Around the head, we admire three magnificent apsidal chapels, the central one of which is dedicated to the Virgin. Nothing more graceful than the work of these chapels exists anywhere. The heavy columns and compact vault of the apse itself is assuredly not contemporaneous with the elegant columns, light vaults and marvellous windows of these three chapels.

The chapels along the aisles of the nave indicate an epoch of decadence. They are small and ill-disposed, except one which bears the imprint of Renaissance art. The architectural decoration belongs to that transitional period.

The great nave is one of the most majestic of all French cathedrals. It is composed of ten bays and supported by eighteen pillars. These are cylindrical, and worthy of particular notice. Their appendiculate bases indicate a more ancient date than their capitals of leaf-work. The lower part really belongs to an older epoch than the upper which must have been rebuilt after one of the numerous catastro-

phes that on various occasions injured or destroyed the building.

The vaults have been recently almost entirely rebuilt. They have been executed with care and intelligence. We cannot say as much for the organ loft, which is a mean construction covered with Gothic ornaments in plaster which are already crumbling away.

The windows generally are wide and beautiful. Those of the sanctuary, particularly, open out with much elegance. They harmonize with the open galleries and communicate to all the upper part of the building a remarkable lightness. It is greatly to be regretted that most of them have lost their magnificent glass, and are filled with reproductions of the original subjects.

The Châlons Cathedral is very rich in monuments of another kind. Almost the entire pavement is composed of tombstones of fine execution. They are of various periods, and the majority are well preserved. Unfortunately, by an inexplicable vandalism, many of them have been cut. Fragments, still admirable in spite of their mutilation, are to be found set here and there at haphazard.

WINCHESTER CATHEDRAL

DEAN KITCHEN

IN the fair valley of the Itchen, where the downs on either hand draw near together, has stood from prehistoric days a little town which grew to be Winchester, one of the most important capital cities of England. The first authentic records of it are those which have been dug out of the soil, not written in books. There is a doubt whether the Saxon cathedral was on the site of the present building, or a little to the northward of it; at any rate, whatever Saxon work there may be in it has been completely incorporated, and we shall not go far wrong if we consider that the existing church was begun by Bishop Walkelyn in 1079. The magnificence of Norman skill and piety may still be understood by any one who will make careful study of the two transepts, which remain almost as Walkelyn left them in 1093. From them we may picture the glory of the long and lofty nave, its massive piers, broad, deep triforium and dignified clerestory. The original tower, however, was not destined to stand long. Soon after William Rufus was buried under it, in 1100, whether from faulty construction, or uncertain foundations in the wet ground, or from being weakened by excavating too near the piers; or whether, as the resentfully pious held, from the cankering wickedness of the Red King's bones—from whatever cause—in 1107 the tower fell in with a mighty crash over the monarch's tomb. Walkelyn, however, left

WINCHESTER CATHEDRAL

funds to the church, and a new tower was carried out with massive firmness.

There is but little in the church of Decorated or Middle-Pointed style; four bays of the choir, unrivalled in grace and richness of mouldings and the tracery of one or two windows, are all that Winchester can show of the most beautiful and exuberant period of English architecture.

Satiated with the rich ornamentation and variety of the period, men, in the latter half of the Fourteenth Century, turned towards a harder and a simpler manner of building, a severe architectural Puritanism. They trusted for effect to height and repetition even to monotony, and to the upward pointing of reiterated vertical lines. Winchester Cathedral was the first to feel the influence of this change of taste. First, Bishop William of Edyndon, then the more famous William of Wykeham, attacked and "reformed" the massive and noble Norman work. Edyndon began at the west end, altering the façade completely, and converting to modern style two bays on the north and one on the south. The huge west window, which forms the main feature of the façade, has been mercilessly criticised and condemned by Mr. Ruskin in his *Stones of Venice*, who first draws a caricature of the window, and then condemns his own creation.

The work thus set in hand by Edyndon was carried through by William of Wykeham, who, through his colleges, has imposed the unimaginative Perpendicular style on England. He did not pull down the ancient Norman nave, but encased the columns with poor mouldings of this later Gothic. Bishop Fox built up the east end of the choir, placing on the central pinnacle a lifelike statue of himself. To him also is due, in its striking height and exquisite

elaboration of detailed canopy work, the great reredos, which is repeated, with less happy effect of proportion, at St. Albans.

Just before, and in his day, Priors Hunton and Silkstede pushed out the Lady Chapel some twenty-six feet in the later Perpendicular manner. This additional bay of the Lady Chapel, with its stiff ornament and half-obliterated frescoes, made this church the longest in England.

With the death of Bishop Fox in 1528, the structural changes in the fabric almost came to an end. Later additions or alterations were but small; such as the closing of the fine Norman lantern of the tower with a wooden groining, erected under the eyes of Charles I., as we see by the bosses and ornaments; there is the royal monogram in many forms and royal badges and the initials of the King and Queen, C. M. R. (Carolus, Maria R.), and a large circular medallion displaying in profile the royal pair themselves; in the centre is an inscription giving us the date of this work, 1634. The library, a lean-to along the end of the south transept, was built to hold Bishop Morley's books after his death in 1684; and the porch at the west end was restored in the present century.

Within the walls the most striking object of interest is undoubtedly the famous Norman font of black basaltic stone, which was probably placed in the church in the days of Walkelyn; it portrays in bold if rude relief the life and miracles of St. Nicholas of Myra. Next after the font may perhaps be noted the fine carved spandrels, Fourteenth Century work, of the choir-stalls, with the quaint misereres of the seats; then Prior Silkstede's richly carved pulpit of the Fifteenth Century, and the very interesting and valuable Renaissance panels of the pews, put in by William Kings-

mill, last prior and first dean in 1540. The chantries and tombs in this church are of unusual beauty and interest.

In no English church, except Westminster Abbey and St. Paul's, lie so many men of name. For just as the features of the Cathedral represent all the successive phases and changes of the art of building, until it has been styled a "School of English Architecture," so it may be said to be the home and centre of our early history. Long is the roll of kings and statesmen who came hither and whose bones here lie at rest. Cynegils and Cenwalh, West-Saxon kings, founders of the church, are here; Egbert was buried here in 838; Ethelwulf also and Edward the Elder and Edred. The body of Alfred the Great lay a while in the church, then was transferred to the new minster he had built, and finally rested at Hyde Abbey. And, most splendid name of all, the great Cnut was buried here, as was also his son, Harthacnut, as bad and mean as his father was great. The roll of kings was closed when Red William's blood-dripping corpse came jolting hither in the country cart from the New Forest.

In this great church many stirring scenes of English history have been enacted. The early kings made Winchester their home and the Cathedral their chapel. Here it was that Egbert, after being crowned *in regem totius Brittaniæ*, with assent of all parties, issued an edict in 828, ordering that the island should thereafter be always styled England and its people Englishmen. Here King Alfred was crowned and lived and died. Here in 1035 Cnut's body lay in state before the high altar, over which was hung thenceforth for many a year, most precious of relics, the great Norseman's crown. Here William the Conqueror often came, and wore his crown at the Easter Gemôt;

here, too, clustered many of the national legends: St. Swithun here did his mighty works, and here were the forty dismal days of rain; hard by is the scene of the great fight between Colbrand the Dane and Guy of Warwick; in the nave of the church Queen Emma trod triumphant on the red-hot ploughshares as on a bed of roses; hither came Earl Godwin's body after his marvellous and terrible death, one of the well-known group of malignant Norman tales. It was in Winchester Cathedral that Henry Beauclerk took to wife his Queen, Matilda, to the great joy of all English-speaking folk. Here Stephen of Blois was crowned King; and here, on the other hand, the Empress Maud was welcomed by city and people with high rejoicings; here, too, was drawn up and issued the final compact, in 1153, which closed the civil war of that weary reign, and secured the crown to the young Prince Henry. He in his turn often sojourned in Winchester, and befriended, in his strong way, the growing city. The Cathedral witnessed another compact in the dark days of King John: the King was here reconciled to the English Church in the person of Stephen Langton; Henry III. and his Queen, Eleanor, were here in 1242; and on May-day of that year "came the Queen into the chapter-house to receive society." In 1275 Edward I., with his Queen, was welcomed with great honour by the prior and brethren of St. Swithun, and attended service in the church. The christening of Arthur, Prince of Wales, elder brother of Henry VIII., was here; and here Henry VIII. met his astute rival, the Emperor Charles V. It was in Winchester Cathedral that the marriage of Philip and Mary took place, and the chair in which she sat is still to be seen in the church. The Stuart kings loved the place. Here in the great rebellion was enacted that strange scene when, after

the capture of the city, the mob rushed into the Cathedral, wild for booty and mischief, and finding in the chests nothing but bones, amused themselves by throwing them at the stained windows of the choir. It was at this time that Colonel Nathaniel Fiennes, a Parliamentary officer and an old Wykehamist, stood with drawn sword at the door of Wykeham's chantry, to protect it from violence. Since the days of the Merry Monarch, who was often at Winchester, and loved it so well that he built his palace here, no striking historical events have been enacted within its walls. The church by degrees recovered from the ruin of the Commonwealth time, and has had a quiet happy life from that time onward, a tranquil grey building, sleeping amidst its trees, in the heart of the most charming of all South English cities.

TOURS CATHEDRAL

STANISLAS BELLANGER

THE church of St. Gatien, the first bishop of Tours, bore his name and that of St. Maurice, the brave chief of the Theban Legion, indiscriminately, until the Fifteenth Century. It was consumed by fire in 559; and again, in 1160. Bishop Jocion then determined to rebuild and make it more beautiful than ever.

The Gothic era of architecture had just begun. It was under the inspiration of this new style that Jocion had his basilica reconstructed. The work, undertaken with ardour in 1170, soon began to halt, and at the end of ninety years, so far there had been built only the fifteen chapels of the apse, the sanctuary, the choir, the transept and the nave up to the second column. Vincent de Permil personally presided over these last constructions, and, fifty years later, the two porches of the transept were completed.

In despair at the slow rate of progress, and fearing lack of funds to complete the work, the Chapter in 1375 erected a bell-tower of wood over the nave. It nearly proved fatal to the new edifice; for, in 1425, it was set on fire and destroyed by lightning. In 1426, the completion of the twin towers was undertaken; and four years later the church was ordered to be entirely finished. The generosity of three popes and an archbishop greatly assisted the work in stimulating activity and devotion, which soon bore fruit. The grand façade was finished in 1500; and the two towers, those two marvel-

TOURS CATHEDRAL

lous gems that are still waiting for the case that Henry IV. later wished for them, received their crowns between 1507 and 1547. Bishop Robert de Lénoncourt built the stone staircase that leads to the top of the southern tower that bears on the keystone of its little dome the inscription recording the completion of the work. This marvellous, spiral, open-work staircase of such bold construction seems to hang in the air. Thanks to so much generosity and devout zeal the basilica, begun in 1170, was finished in 1547, whence comes the popular Touraine proverb when an interminable matter is in question: "It is the work of St. Maurice."

The interior, by its proportions, by the boldness of its vaults, the number and delicacy of its columns, the picturesque arrangement of its bays, and the openings of its numerous windows fills the soul with religious admiration. In extent, this basilica can not compete with those of Reims, Chartres, Burgos, or Rouen; but it may well bear comparison if it is a question of grace, proportion, purity of style, elegance and variety of form, and it certainly excels them all in lightness of construction.

The strongest impression however is not produced by these united marvels; it comes especially from the choir windows with their painted stories, the galleries, chapels, and rose windows, the lively colours of which glow with a light from on high, in rubies, sapphires, topazes, emeralds, on the tiles, walls and columns.

These windows, charming productions of the two great periods of glass painting, in the Thirteenth and Fifteenth Centuries, number fifteen, and represent the Passion of the Saviour, the Tree of Jesse, the History of the Virgin, the legends of St. Martin, St. Maurice, St. Eustatius, St. Vincent, St. Thomas and St. Denis, visions from the Apocalypse,

the Creation, portraits of bishops and priests who have consecrated their fortunes to the building of the temple, and the arms of the city. Finally, over the great door, are the patron saints of the donors, members of the illustrious family of Laval-Montmorency, whose brilliant coat-of-arms stands out at the feet of the statues.

The exterior of St. Gatien is no less remarkable: all the parts are equally beautiful, according to their period. The buttresses, the flying arches and the galleries are grouped and designed in delightful perspective; the bases are majestic and robust, particularly in the apse, where the head of the Cathedral raises itself with all the richness of Christian architecture.

The Cathedral of Tours possesses what many churches can never buy, a complete façade, with three porches and twin towers whose beauty would be better appreciated if barbarians had not laid sacrilegious hands upon this façade, if the niches were not denuded of their saints, if the bas-reliefs were intact, and if all the designs preserved their original purity.

In its general construction, St. Gatien has passed through five periods: to the last phase of the Romano-Byzantine style belong some arcades at the base of the two towers, which perhaps belonged to St. Gregory's church; to the first Ogival period belong the apse, choir and apsidal chapels; to the second Ogival period, the transept and the two bays of the nave; to the third Ogival, the nave, its accessory chapels and the great doorway; finally, to the Renaissance period, the upper part of the towers, the gallery of which is reached by 305 and the top by 392 steps.

Before the Revolution, this splendid edifice had a ring of six bells: Lidoire, weighing 7,108 lbs.; Brice, 5,158 lbs.;

Martin, 3,001 lbs.; Marie, 3,203 lbs.; Maurice, 16,145 lbs. Finally, the sixth bell, Gatien, cast in 1627, by Jean Jacques, a skilful bell founder of Paris, weighed 20,875 lbs. It was famous as one of the most perfect bells known, for contour, profile and harmony.

In 1793, all these rare and beautiful bells were melted down to make copper coins and guns. Later their place was taken by the great bell of Cormery, *Christus*, weighing 1,850 kilograms, and *Maur*, from the abbey of Villeloin, weighing 1,250 kilograms.

A beautiful white marble tomb, placed in the chapel near the organ door, is the sole monument among several consecrated to the memory of various bishops that attracts the attention of an artist. Erected by Anne of Brittany to the four children (three sons and a daughter) which that princess had by Charles VIII., and who all died in infancy, the mausoleum was first placed in the centre of the choir of the church of St. Martin. On the destruction of that beautiful temple, it was transported into the Cathedral.

ST. BAVON, GHENT

FREDERIC G. STEPHENS

AS it now appears, this edifice is an example of late Gothic architecture, which is singularly free, as Mr. Fergusson says, from the vices of the Renaissance. At the time of its erection most of the buildings in France and England were but mockeries of art, or displayed the results of attempts to foist the ornaments of one style upon the forms of another, without consideration for the uses and true characteristics of either. The plan of St. Bavon's Church is cruciform, with chapels round the aisles and east end; the choir is apsidal, with a retro-choir going completely round it. The chapels are twenty-four in number; these, although having special invocations, are best known by numbers which begin on the right of the west door. The exterior is heavy and plain, but redeemed to some extent and dignified by the noble tower which rises above the western entrance. Begun on the 26th of May, 1461, when the first stone was laid by Philippe Courould, Abbot of St. Pierre, this tower was completed in 1534, from the designs of Jean Stassins. In 1533, on the 7th of August, the nave and transept were begun to be rebuilt on the older foundation; they were unfinished in 1550, when Charles V. gave 15,000 crowns of Italy, "each of the value of thirty sous," towards its completion.

The platform which now terminates the tower is two hundred and sixty-eight feet from the ground; from its

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summit may be seen Brussels, Antwerp, Mechlin, Bruges, and Vlissingen; there was originally a fine wooden spire, destroyed by lightning in 1603. As it exists, this tower is divided into three stages pierced by four tiers of lancets, with moulded archivolts and deeply recessed, with crockets and a finial to each; the upper stage is octagonal, having four detached buttresses, or counterforts, connected to the tower by flying buttresses. The west door is very deeply recessed, not a common thing in Belgium, and has rather clumsy mouldings about it. There is no parapet to the roof of this church, except under the gables of this transept, which are flanked by two long and slender octagonal turrets. Over the west door is a sort of minstrels' gallery—so we should call it in England; this has a parapet of panelled quatrefoils. Nearly the whole of this structure is enclosed by houses or lanes so narrow that it is impossible to obtain a good view of the exterior for the camera. For this reason it will be best to turn to the interior in order to gain an idea of the celebrated church.

Although late, this interior is a very noble one; the nave is wide, so is the transept (1534–54), which is aisleless. The choir (begun in 1274) is very large, and completely occupies the space from the crossing to the apse, and is raised much higher than the nave floor; this grand feature, which appears in several English cathedrals, is induced by the existence of an enormous crypt remaining at the east end, and part of the ancient church. The columns of the nave arcade (*c.* 1533) are clustered; the triple vaulting-shafts descend from the roof to the bases of the piers in the nave; the crossing, on account of its breadth and height, is singularly effective; the triforium, or rather gallery of the nave and transept, is hidden by a long row of

panels of arms of knights of the Golden Fleece, painted on a black ground; the triforium of the choir, which is very large and fine, consists of pointed arches enclosing coupled openings with trefoil heads; the clerestory, which contains none but modern stained glass, is very handsome; that of the choir (*c.* 1320) is expansive and noble. The ends of the transept are pierced by two enormous Flamboyant windows, which display armorials in stained glass of the Sixteenth Century; in the treasury of this Cathedral are drawings of the stained glass which formerly filled the clerestory. The choir-screen is one of those abominable shams of the last century which deform so many noble Gothic interiors in Belgium; of *pseudo*-classic form, it is *painted* in black and white on wood to imitate marbles, and has gigantic pictures in *camaïeu* in mockery of sculpture. The stalls of the choir are in the worst *rococo* manner; on the wall above them appear more *camaïeu* pictures (1774). The pulpit in the nave is an exaggerated example of what is vulgarly called "the thunder and lightning style"; it cost no fewer than 33,000 francs (1745) and effectually mars the beauty of the surrounding architecture.

This church is remarkable for its enormous quantity of bad furniture; *e. g.*, at the north end of the transept is a font in which Charles V. was baptized, a bowl of granite enclosed in brass and sustained by angels. Above this appears a sort of transparency representing a dove hovering over the bowl; this trick which is quite worthy of Vauxhall Gardens, and painfully startling in a Gothic cathedral, is not uncommon in Belgium, as a similar toy in the church of St. Quentin at Tournay testifies; it is produced by making a hole in the wall behind the font to receive the transparency. The high altar is an enormous gewgaw, of

which the statues of SS. Bavon, Livinus and Amandus alone cost about 100,000 francs, or rather more than the tower of the Cathedral. It is composed of huge gilt rays, marble (pancake) clouds, a broken entablature, and what not, contrasting painfully with the beautiful arcade of the aisle and *chevet*. In front of the altar are four tall copper candlesticks, bearing the arms of England in relief, brought from Whitehall after the execution of Charles I.; they were purchased (1669) for this Cathedral by Bishop Trieste, whose monument stands near them at the side of the altar. It is the work of Jerome Du Quesnoy, sculptor of the famous *Mannekinpis* at Brussels. The guide-books are, of course, enraptured by this statue,—"It represents Bishop Trieste contemplating the cross of the Saviour," say they, which it certainly does not, for the Bishop as he is placed could not see the cross, which a heavy *Amorino* holds up at his feet. There is a certain kind of technical skill shown in the carving of this and its companion tomb, especially that of Bishop Maes, by Pauwells, which satisfies all who do not look for genuine expressiveness and fidelity. With the exception of the figure of Bishop Maes nothing can be more corrupt in style than these works; they are as low in that respect as Bernini's carvings, but without that *bravura* which is at least picturesque and effective, if not sculpturesque and honestly pathetic. The brass gates of the altar are very good of their kind, the work of W. De Vos (*c.* 1700).

In the chapels of St. Bavon there is a multitude of pictures; of these few call for notice here. Among others is the *Decollation of St. John* by G. De Crayer, in the First Chapel. In the Sixth Chapel, as we ascend to the upper part of the church is *Christ with the Doctors*, by F.

Pourbus, containing, with many others of the same period, powerful portraits of Charles V., Philip II., and the painter. In the Fourteenth Chapel is one of the masterpieces of Rubens: it represents St. Bavon received into the convent which St. Amandus of Maestricht founded here. It is a masterpiece of art in art, wonderfully vigorous and exuberantly splendid in painting, a triumph of robust execution, but might as well be styled an incident in the life of Theodosius as in that of St. Bavon. It was formerly the altar-piece of the Cathedral. The Eleventh Chapel is styled the *Chapelle de l' Agneau*, on account of its containing the famous pictures by Hubert and John Van Eyck representing the Adoration of the Lamb as described in Revelation chapter vii. verse 9; and in the minor compositions surrounding this, the glory of God, and the life, redemption and punishment of men. The central picture, which was begun by Hubert Van Eyck, is remarkable for its characterization, vigour and depth of colouring, and the variety of the expressions; it is one of the most perfect examples of the early Flemish school in the hands of the Van Eycks, 1420–32. The chapel containing it was appropriated to, if not erected by, Jodocus Vydts, Lord of Pamelle, his wife, Isabella Borluut, and family as a chantry and tomb-house for themselves; the pictures are placed on the east side above the altar. The whole now comprises twelve parts, which may be considered as divided into two lines—the upper one of seven and the lower of five pictures. The most important element is the central picture of the lower row, which, although begun by Hubert, was finished by John Van Eyck; it has given a title to the whole composition and is named above. This shows the wounded Lamb standing upon an altar, His blood pouring into a

chalice, while at the sides are kneeling angels, singing or rapt in adoration; some bear the emblems of the sacrifice —the spear, nails and sponge—others hold the cross and the pillar; two angels kneel in front tossing censers.

The crypt, which extends under the whole choir of this church, is the most ancient part of the edifice and one of the oldest and largest in Belgium. It was constructed by St. Transmarus, of Noyon, in 941, and reconstructed some time in the Thirteenth Century and retains, for the most part, its original form. It is divided by twelve massive piers of various dates, some of them earlier and others coeval with the chancel above. The vaulting is rather flat, and covers no fewer than fifteen chapels. Several of these are of great size, and still used. There are some good incised slabs ranging from the Fourteenth to the Sixteenth Century. In the treasury and sacristy of St. Bavon are many valuable works of ancient art, *e. g.*, a beautiful chandelier of iron painted (Fifteenth Century) with statuettes of saints and a pyramidal roof with dormers, etc., the silver shrine of St. Macarius (Sixteenth Century), embroidered vestments, illuminated books, reliquaries and other articles.

BAYEUX CATHEDRAL

H. H. BISHOP

A REMARKABLE and rich specimen of the "Norman" style of architecture is the nave of the Cathedral of Bayeux.

It is only the lower part of the nave that is of the Norman date: up to the triforium string. And in front of each of the great clustered piers stands a pair of shafts (twin shafts under a common abacus) and above them the many zigzags and mouldings of the main arcade. The spandrels are covered with the diapered patterns, varied in different bays, which give a richness to the design possessed by no other Norman work of the kind.

When we come to inquire the date of this fine Norman work of Bayeux, the records of history tend as much to raise doubts as to allay them.

It is impossible to imagine William the Norman as a subject; but he might have proved a better one than his turbulent half-brother, Odo, Bishop of Bayeux. From 1049 to 1098 he held the See, and for thirty-eight years of that time his Cathedral was being built and he lived to see it completed. The consecration took place in 1077; but, though consecrated in 1077, Bayeux was not then completed, the consecration being of a part only, as was almost universal, and as was natural when the works must necessarily occupy so many years. Taking then Inkersley's dates we learn that the Cathedral was burnt in an attack upon the city by Henry I., in 1106, restored by him and

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burnt again during an incursion by Henry II. in 1159. After this damage the repairs are said to have been made by Philip Bishop from 1142 to 1164.

It will thus be seen that it may be extremely difficult to decide to which of these many buildings and rebuildings these noble piers and arcades of the nave of Bayeux really belong. At Bayeux the only "Norman" work remaining visible consists of the western towers and these finely clustered piers, rich arches and diapered spandrels of the nave. The piers have a girth of twenty-four feet seven inches, nearly the same as those of Ely.

I was quite prepared to find this Norman work fine and noble, but scarcely prepared for so noble and beautiful a church altogether. Of course it is all painfully new, for it has been "restored." But we have to put up with that. In France we must now expect to find the ancient monuments of her history either in a state of utter desecration and ruin, or spick and span, with every venerable stain of the past centuries carefully scoured away. But not even such a "restoration" as this can make us insensible of the beauty of the Cathedral of Bayeux.

It is about the same size as Beverley Minster. Its Norman west towers have later buttresses and spires, plain, but of admirable outline and design. Grouping with them is the central tower, square below, of our Decorated style, then an octagonal story Flamboyant with a dome and *flêche* which has, I suppose, taken the place of a classical one, translating it into Flamboyant form. The extreme points of the three towers seem of equal height; and Bourassé gives the central *flêche* as 244½ feet and the western spires as 241½ feet. But the dome of the central tower raises its mass higher.

Externally there is little of the Norman work visible. Striking is the effect of the lofty early Gothic clerestory of the nave with its quatrefoils and circles in the spandrels reminding us at once of such early English work as that of the presbytery and east front of Ely. The great apse is circular on the plan and has very fine flanking turrets which, from without, appear to stand wholly within the clerestory wall, but from within no sign of their existence appears. This is an arrangement of which this part of Normandy shows many examples and is evidently a method of adding weight to bring the resultant pressures more into a vertical direction at the important point of the spring of the curve of the apse.

The west front has five arches as for five portals as at Bourges, but the outer one on each side is not pierced. The central doorway is later and poorer than the others and has no gable. The others have deep and rich series of mouldings and small circles, etc., in the gables which surmount them. But the great windows of the west front and transept are not circles, but windows of the ordinary form as we have them in England.

Entering the Cathedral of Bayeux by the west door, we find a descent of six steps to the pavement of the nave. The transepts and the circumscribing aisle of the choir are again six steps below the nave, all of which arrangement brings about striking results in the perspective. The central tower has been ably shored up and underbuilt, but (I suppose) with the transformation of the arches of the nave nearest to it. The great arches of the crossing seem to have a slightly "horse-shoe" form. The lantern is not open as it is in so many of the churches of Normandy, but vaulted at the same level as the nave and choir—seventy-six feet

from the ground. All the vaults are quadripartite with the usual simple beauty of that form, as at Salisbury.

The very fine ground story of the nave, of the richest Norman work, supports an equally remarkable clerestory taller than itself. Though too slender to be quite in keeping with the massive work on which it stands, yet with its very long windows and clustering vaulting shafts, it is a most beautiful design. There is no triforium, but merely a trefoil arcade in its stead; and this, as well as the very lofty proportions of the clerestory, all seems like an anticipation of a later age. This clerestory and the triforium and clerestory of the choir and apse are of the "plate-tracery" style of the nave of Lincoln, but (I think) a step further in development. As at Coutances, there is the beautiful double tracery of the clerestory windows; perhaps almost too simple to be called "tracery," but doubled shafts and circles, as at Stone, Kent; like a precursor of the clerestory of the "Angel Choir" at Lincoln. The choir and apse (except for being an apse) looks as "Early English" as Salisbury, or as the presbytery of Ely, which, indeed, it more nearly resembles in having its noble triforium unusually lofty for its age. This in fact seems more lofty than the clerestory above it, and is in most marked contrast with the small substitute for it which runs beneath the lofty clerestory of the nave; and I think that it is a fault in the design. Yet I am almost ashamed to name anything as a fault in a work so pure and lovely as this is.

The doubled pillars of the apse do not stand alone as at Coutances, but with shafts beside them, as in the "Round" of the Temple Church. These are quite detached. But it is a grief to see the doubled pillars fluted. How that came

to be done no one appears to know. Probably some genius of the Seventeenth Century wished to give a civilized aspect to the barbarous effort of the Thirteenth.

I do not know what authority there may be for attributing any share in the production of this glorious choir and apse to the English Bishop, Henry de Beaumont, 1205. With greater probability it may be assigned to Bishop Guido, 1238–1259. Beneath it is the curious crypt of the Eleventh Century.

We take leave of Bayeux Cathedral to treasure up the remembrance of its exceeding beauty.

ST. STEPHEN'S, VIENNA

JULIUS MEURER

THE beautiful spire of St. Stephen's is the first landmark which greets the traveller from afar as he draws near to the city; and the venerable Cathedral, whose grey stones have witnessed the changeful history of five centuries, is generally the goal towards which he first bends his footsteps.

As early as the Twelfth Century a chapel to St. Stephen stood on this spot and was transformed into a church. Destroyed during a disastrous fire in 1258, it was rebuilt on a more extensive scale in the Romanesque style. The west front, with its two so-called Heathen Towers (*Heidentürme*), dates from this period. Gothic Art, however, then in its infancy, soon began to assert its influence, and this it is what renders St. Stephen's Cathedral of such importance to the history of art. For as it was centuries in building, it was, when finished, a living history in itself of Gothic architecture, illustrating its rise, zenith and decline. Duke Rudolph IV., the founder, to whom Vienna is also indebted for its University, pushed on the work vigorously. In 1359 he laid the foundations of the nave and steeple. The latter was completed in 1433, and the former was vaulted thirteen years later. In 1450 the north steeple was begun, but when twelve years afterwards it had attained the height of 143 feet, the work was suspended. The present unlovely superstructure was added in later years. The south steeple

is 445 feet high, being only slightly lower than the spires of Cologne and Strassburg. The Cathedral was completed in 1506. All the later work bore rather the character of restorations. Since 1850 the gables have been completed and the steeple rebuilt under the direction of the two great Gothic authorities, Leopold Ernst and Friedrich Schmidt. Among the earlier architects were Wenzel Helbling, who built the steeple; Peter von Pracatitz about 1430; Hans Puchsbaum, his successor; and lastly Master Anton Pilgram, who built the graceful *Singertor*, the pulpit, etc., about 1500.

The Cathedral is in the shape of a cross, which is formed by the triple nave and choir attached thereto and the transept with the porches at either end. The length of the interior is three hundred and fifty-one feet, the width of the centre nave thirty-four and a half feet, and of the side naves twenty-eight and a half feet. The centre nave, which measures eighty-eight feet to the archivolt, is slightly higher than the lateral naves. Above the triple nave on a forest of beams rises the unusually lofty, almost perpendicular, roof with its glazed tiles of many colours—a masterpiece of the carpenter's art.

The main entrance to the Cathedral is on the west side by the Giant Gate, the original design of which is Romanesque. The ogives were added later.

The two circular windows of the west front with their elegant tracery also belong to the best Gothic period. The height of the Heathen Towers is 208 feet.

The north and south fronts have each two entrances, the *Bischofstor* (Bishop Gate) and *Adlertor* (Eagle Gate), and the *Singertor* and *Primtor*. The *Bischofstor* and *Singertor* are usually closed, but the porches contain graceful work.

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The *Singertor* and *Primtor* form the porches of the two towers and are almost exclusively in use. By the *Singertor* on the south front is a sarcophagus on which rests a knight. Tradition points it out as the tomb of Otto Neidhard Fuchs, famed for his jests at the court of Duke Otto the Merry. It is surmounted by an elegant stone canopy.

Among the numerous other exterior sculptures may be mentioned the pulpit on the north front, from which St. John Capistranus preached a crusade against the Turks, who were then threatening Hungary.

The interior of the Cathedral is very imposing. Twelve slender richly-moulded columns divide the middle nave from the side ones, and, ending in reticulated work, support the three arches. This arrangement is continued in the three choirs behind the body of the Cathedral. They are divided by six pillars, the artistically carved choir seats, the choir and oratories being built in between. The high altar was built in 1647 and is of black marble. The painting, Martyrdom of St. Stephen, is by Anton Bock. The Rococo of this and the other altars is not in harmony with the architectural style of the Cathedral. To the right of the high altar, in the Thekla choir, is the Sarcophagus of Kaiser Frederick IV. It is of red Salzburg marble, and is the principal work of art in St. Stephen's. Though begun in 1467 by Nicholas Lerch of Leyden, it was not finished till 1513 by the Viennese mason, Martin Dichter, and is said to have cost 40,000 ducats.

In the adjoining south side nave is the Memorial of the Deliverance of Vienna in 1683. It was unveiled in 1893. This fine monument is by Prof. Hermann Helmer. The central figure is that of the valiant Governor Count Rüdiger Starhemberg, acclaimed by the citizens. The other statues

are those of men who distinguished themselves in the defence and deliverance of the city.

The women's choir to the left of the high altar shows the statues of Duke Albrecht III. (1395) and his wife; in front of the altar is Cardinal Archbishop Rauscher, a distinguished statesman and savant, who died in 1875. Other objects of interest in the interior of the Cathedral are the grand choir in the porch of the Giant Tower, with a powerful organ of thirty-two registers, and the pulpit against the third pillar of the north side. It is an exceedingly graceful piece of Gothic work by Master Pilgram, whose statue adorns the foot.

Of the chapels in the porches of the two towers and on either side of the Giant Gate may be mentioned: the Catherine Chapel (under the steeple) with a beautiful font of the year 1481; the Eligius Chapel always bathed in mystic twilight; to the left of the Giant Gate the Cross, or Eugene Chapel, with the statue of the greatest Austrian military commander, Prince Eugene of Savoy. From the porch of the unfinished north tower one gains access to the Barbara Chapel. This contains a Gothic altar by Ferstel (1854) in memory of the attempt on the life of the Emperor Francis Joseph. The altar screen is by Blaas and the statues by Gasser. The beautiful stained windows in the side choirs, executed by Geyling from designs of distinguished artists, also deserve attention.

The treasury of the church is rich in antique vestments, finely-carved reliquaries and other valuable objects.

The view from the top of the steeple is magnificent, reaching far away beyond the sea of houses to the spurs of the Alps, the Wilnerwald, the Marchfeld and the plain of Hungary.

EVREUX CATHEDRAL

BENJAMIN WINKLES

EVREUX cannot be called a handsome city. Its situation is pleasant enough; it is surrounded by gardens and orchards in a fertile valley, enclosed to the north and south by ranges of hills. On approaching the city the Cathedral is certainly a very imposing object, and the more so because at a little distance the great blemish, the detail of the western façade, is not discernible.

Let the reader now suppose himself to have arrived in Evreux, and to have placed himself opposite the west front of the Cathedral.

The plan of this façade is the usual one of a gable flanked by two towers, a door of entrance in the middle with a large window over it; but it is singular in having no lateral doors of entrance into the side aisles on each side the middle or great door of entrance into the nave.

The towers are of unequal dimensions; that to the north, called the bell-tower, being much larger than the other, and the walls much thicker. The foundation of this tower is said to have been laid in the year 1392, and to have been finished in the year 1417, when the English were masters of the city. The dome by which it is now terminated was added when the other tower was built by Bishop Gabriel le Veneur, about the middle of the Sixteenth Century. That this is the true state of the case appears probable both from the letter of M. Delanöe, and the work called *Gallia*

Christiana: the former declaring that the bishop built only one of the towers; the latter that he gave the great bell, and adorned the whole west front. No doubt, therefore, when he built the southern tower, he altered the face of the northern, so as to make it correspond as much as possible with the other, and with the portal and gable between them which he took care to disfigure (as we should now say) at the same time. Mr. Whewell's description of this west front accords very well with this account of its first construction and subsequent alteration. He says it is to be considered as a Gothic conception expressed in classical phrases.

Unpleasing as this façade is in itself, it becomes more so when viewed in connection with the pure Gothic of the rest of the edifice, and especially with the north side of it. On turning round the corner of the great tower, that north side, as far as the transept, comes immediately in sight, crowned with the central tower, surmounted by perhaps the most delicate, light, and elegant spires of the size that ever were constructed. The central tower is plain and octangular; the four faces of it, opposite the four points of the compass, are occupied with large pointed windows of four lights each, with good but simple tracery in the heads of each. The other four sides are plain solid walls, up the middle of each of which runs a plain, half-hexagonal turret, with loop holes to give light to the staircases constructed within it. The parapet of these plain sides of the octagon as well as that of the others is of good flowing tracery, pierced through. The turrets are terminated by pinnacles and tracery, and rise above the parapet of the tower; or at the eight angles of which rise as many pinnacles, but of larger dimensions than those on the turrets. The spire, which is

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also octangular, rises from within the tower, and around the base of it are pinnacles, which are attached to the spire by flying buttresses; it has pointed windows to the top in each side, one above another with bands of tracery between each. Those in the lowest story being much higher, and of course much wider than those above them; these last-mentioned windows have straight and very acute angled canopies.

All that portion of the north side of the Cathedral between the northern tower and the transept is plain, as to the clerestory and buttresses; the flying buttresses, of which there are two to every upright buttress, one above the other, being neither pierced nor panelled, give to this portion of the building a dull and heavy appearance. The side chapels, however, below are of a more ornamented description; as is also the library which projects on this side of the Cathedral beyond the outer walls of the chapels to the level of the north front of the transept. Each chapel has a pointed window of five lights, with rather rich tracery in their heads, and an acute angled canopy over each, rising far above the parapet: between each window is a delicate buttress ending in a crocketed pinnacle rising equally above the parapet, which is filled with good open tracery. The library, which is now used as a vestry (the books having been dispersed at the commencement of the Revolution), has one pointed window to the west, and two to the north; the former, of three lights, the latter, of four lights each, with simple tracery in the heads of them: they have no canopies, but a pierced parapet runs along the top of the building; and at the outer angle of the building and between the windows are small buttresses terminated by crocketed pinnacles. The west wall of the transept on this side has two very

large and rich Pointed windows of six lights each, with a buttress and pinnacle between them, and a pierced parapet of very good design above them.

But the jewel of Evreux Cathedral is the north front of the transept. For this portion of the edifice has been long and justly celebrated; and for this portion alone a journey to Evreux will not be thought too much to undertake, from almost any distance, by the lover of Gothic architecture. It has been ever esteemed as a perfect example of the Flamboyant style. The plan of it is the usual one, and in design is very similar to the south front of the transept of Beauvais Cathedral; the difference between them is however entirely and very greatly in favour of Evreux. The flanking towers are very rich, without exceeding in richness the intervening space, and they are finished with very graceful clusters of canopies and pinnacles. The south front of the transept of Beauvais astonishes and dazzles; the north front of the transept of Evreux Cathedral satisfies and delights the beholder. The epithets proper to the former are gorgeous and superb, to the latter graceful and elegant. The architect of Beauvais seems to have made an experiment of how much ornament could be crowded into a given space, while the architect of Evreux, having thoroughly studied the subject, and selected the choicest detail from the almost endless variety in the storehouse of Gothic architecture, has so combined and applied it, as to produce in the north front of this transept the most perfect masterpiece of the style and age in which it was erected.

The east side of the transept is similar to the west side. We come now to the choir and its surrounding chapels. The windows both of the clerestory and the side chapels

are very similar to those of the nave, but the buttresses are lighter, and the flying buttresses are ornamented with open tracery. The choir is so much broader than the nave and central tower, that in order to make the walls of the clerestory meet the corners of the tower, they are built at an angle and the choir contracted in the last compartment westward. This has not a good effect externally.

There are five chapels in the apse; the middle one was at a subsequent period lengthened out into the present Chapel of the Virgin; they all end in half hexagons, with pointed windows in each side and buttresses between; the Virgin Chapel has besides the three eastern windows, six others, three on the north, and three on the south side.

The south side of the Cathedral differs somewhat from the north side, especially as regards the end of the transept, which wants the flanking towers, and has nothing in its design or detail worthy of particular attention. Some remains of the cloisters are still to be seen on this side of the building; and other adjuncts which disfigure rather than adorn it. The south side, however, of the Cathedral of Evreux, being enclosed within garden walls and private premises, is seldom seen by the traveller (except the upper part of it), which under the circumstances is not to be at all regretted.

There is a great deal of very first rate stained glass in this Cathedral, particularly in the transept, choir and Virgin Chapel; that in the windows of the Chapel is reckoned to exceed in beauty and richness any other in France.

ROCHESTER CATHEDRAL

W. J. LOFTIE

ONE of the oldest cities in England, and one also which is marked by some of the most ancient and interesting relics of the past, Rochester lies on the high road between London and Canterbury, commanding the bridge which must have first been made here by the Romans over the lower Medway. They called the town Durobrivum. The Normans, seeing the importance of the place, built the castle, which, after centuries of neglect, has lately become the property of the municipality, and, with its grounds laid out as a garden, is an honour and an ornament to the city. It is situated on an angle formed by the river, which here coming from the south runs northward until it has passed the bridge, and then turns to the eastward. Rochester is mentioned by Beda, who says one Roffe first built here, but the addition of "chester" to his name "Hroffeceaster" is enough to show that the site was already occupied and fortified by the Romans.

Ethelbert, King of Kent, probably built the city walls, which may still be traced in places, between Rochester and Chatham. He may have used Roman foundations. He certainly founded the church of St. Andrew, for secular canons, and in 604 a bishop was appointed. He was named Justus, and was one of the companions of Augustine. Justus became third Archbishop of Canterbury in 624, and was succeeded at Rochester by Romanus, and he by

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Paulinus. Then came Ithamar, the first English Bishop. Siward, Bishop at the Conquest, survived that event ten years. Gundulf, a monk of Bec in Normandy, was appointed in 1076, and to him we must attribute a part at least of both Cathedral and Castle as we now see them. The Cathedral does not stand, as at Durham, beside the Castle, looking down over the river and the valley, but in a hollow to the eastward. It is best approached from the High Street, where an old archway, the College Gate, marks the entrance to the Precincts, or Green Church Haw, as the open space is locally called. Other gates are nearer the church, and there are many relics of antiquity to be observed in a walk among the canons' houses, past the Deanery, and up Boley Hill, where a fine view is obtained. St. Nicholas's Church stands on the north side of the Cathedral, and part of it dates back to the Fifteenth Century; but the body of the church was built in 1624, and will remind the visitor of St. Katharine Cree, in London, as an example of Seventeenth Century Gothic.

Bishop Gundulf is said to have built Rochester Castle and Cathedral as well as the Tower of London. But very little work that can positively be assigned to him now remains in the Cathedral. We are indebted to Mr. St. John Hope, of the Society of Antiquaries, for a careful examination of the existing buildings; and his paper has been published in the *Archæologiā* (XLIX. p. 323). An authority on the rest of the church is one of the minor canons, Mr. Livett. The secular canons, four in number, had so wasted or mismanaged their estates, that before Gundulf's appointment, the church and services were equally neglected. Gundulf recovered the alienated property, established a priory of twenty monks, pulled down the old and

ruinous church, and with much pecuniary assistance from Archbishop Lanfranc rebuilt it on a larger scale. The plan was peculiar, being strictly English, not Norman. There was a nave; aisleless transepts 120 feet long but only fourteen feet wide; and an eastern arm of six bays with aisles, four bays being raised on a crypt. The east end was square, and a small rectangular chapel projected from it. A campanile was on the north side, detached in the angle between the choir and north transept. A tower on the north side must have been built before the church, for what purpose is unknown. A portion of it is still standing. Part of the crypt also dates from Gundulf's time. The second Norman church was begun by Bishop Ernulf about 1120, and carried on by his successor until 1130, when it was consecrated. The present nave is of this period. A new choir was finished, in the then New Pointed Style, in 1227, the north transept about 1255, and the south transept a little later. The central tower was originally built by Bishop Haymo de Hythe (1319–1352), but was rebuilt by Cottingham as a "restoration," in 1826. It goes far to mar every external view of the church.

The interior of the nave is Norman, except the two most eastern bays at each side, which are Pointed. The triforium is also Norman, and the Norman windows of the clerestory have Perpendicular tracery.

"The north transept," says Mr. Livett (*Brief Notes on Rochester Cathedral Church*), "is a good example of late Early English. In the recess on the east side may be seen the only instance in the Cathedral of the typical foliated cap of this style." The Lady Chapel is on the south side of the nave. The west window was renewed by Cottingham. It was filled with painted glass by the

Royal Engineers in 1884. The curious Norman recesses under it have been filled with mosaic memorials in hopelessly discordant colours. The roof is of wood. The entire nave is seated, and a pulpit is on the north side. The screen used to be of plain masonry, with a large pointed doorway into the choir. The organ was over it, but was divided so as to allow of a view along the vaulting of the choir. The choir is approached by a flight of stone steps. In the south choir aisle, or Chapel of St. Edmund, is a similar flight admitting to the south choir transept. By its side is another flight leading downwards to the crypt, which should be visited. The two western bays are of Bishop Gundulf's time, the rest is Early English. "The eastern arm is divided into three alleys, running east and west of five severies."

When we ascend to the choir level we are in the south choir transept. Opposite the door by which we enter is a beautifully carved archway, leading into what is now, we believe, a kind of musical library for the use of organists and choristers. This doorway has been variously described as "Decorated" and as "Perpendicular." Its exact date is not known for certain, but from an artistic point of view, it is by far the most beautiful and interesting object in Rochester Cathedral, rivalling in this respect the entrance to the Chapter-house at Southwell, the Lady Chapel at Ely, and the tomb of Edward II. at Gloucester. On the south side there is a graceful female figure, blindfolded, and bearing a cross and banner in her left hand and two tables or tablets in her right. She stands on a bracket, which is supported by a somewhat grotesque head with a downcast expression. On the other side is a bishop, of rather truculent aspect, bearing a cross and banner in his right hand, and a

church model in his left. He is clothed in pontificals and has a mitre on his head. He rests on a bracket carved with a monk's head, wearing a cheerful expression. In the arch above his head are two of the Evangelists, and over the female figure two more, each in an exquisite canopied niche. Above them are four small angels, two on each side, and at the apex of the arch is a nude, childlike figure, such as was used to represent the soul in stained glass and illuminated MSS. The large figures are sometimes explained to represent Judaism and Christianity; but perhaps it would be better to take them as signifying the Law and the Gospel. The whole composition has been cast and is to be seen in museums of architecture, as at the Crystal Palace. To a lover of beautiful sculpture it will repay the trouble of a pilgrimage to Rochester to see the original.

In the choir, which is exquisitely vaulted, the stalls have no canopies, but a wall shuts out the side aisles as far as the choir transept. East of that point is a pulpit, with the brass eagle between and a reredos near the east wall. When the pulpit was removed from a place adjoining the north row of stalls, a curious painting representing the Wheel of Fortune, was discovered behind it, and has been preserved.

In the north choir transept was the shrine of St. William of Scotland. This personage was a baker at Perth, who undertook a pilgrimage to Jerusalem, and had got as far as Rochester in 1201 when, outside the walls, he was murdered by his servant. He was canonized in 1256, and his tomb brought some gain to the monks. It stands on the north-east side, and near it a slab marked with crosses shows where the reliquary was. There are many bishops buried

in the eastern limb of the choir and in the north transept, the principal memorial being the modern tomb of Bishop Walter Morton, died 1277. It is prettily arranged with two small windows behind it. Originally, an effigy made and enamelled at Limoges, in the style of that of William de Valence in Westminster Abbey, was on this tomb, but it was destroyed at the Reformation. Other monuments are to Bishop Shepey, died 1361, who is supposed to have made the doorway in the southeast transept; to Bishop Lowe, died 1461; Bishop Laurence and Bishop Glanville, both of the Thirteenth Century. There is a canopied effigy of Bishop Inglethorp, died 1291, and near it on the south side of the altar, a tomb traditionally assigned to Gundulf.

MILAN CATHEDRAL

JOSEPH BOLDORINI

THE Cathedral of Milan, founded by a special vow in 1386 by the Duke of Milan, Giovanni Galeazzo Visconti, is composed of fine white marble taken from the quarries of Mount Gandoglia near Lago Maggiore, which besides many other gifts was expressly offered as a present for the building by the generous founder himself. The spot where it is raised is the same formerly occupied by the ancient Metropolitan Church of the city, erected in 836 under the title of St. Maria Maggiore, this place having been chosen in order that this new magnificent temple should form a monument unrivalled in its kind, and one of the first wonders of the world in eternal honour and memory of our Holy Virgin.

The architecture of this temple is all Gothic with the exception of the façade which was begun in the Greek style by Pellegrini, and continued afterwards, rather slowly, until in 1805, by a decree of the Emperor Napoleon dated 8th June, the completion of the whole temple was ordered.

Its shape is that of a Latin cross, and comprises five naves corresponding to the five entrance doors. The separation of the five naves is effected by fifty-two large and fluted columns or pillars of marble of a shape almost octagonal, all alike, with the exception of four, which, as they support the great cupola, are about one-fifth bigger than the others. The height of each of the fifty-two columns, reckoning the base

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and the capital, is about twenty-four and their diameter about two and a half metres. Besides all these columns, or pillars, several half columns, corresponding to the entire ones, and which serve also to support the crossing, Gothic vaults jut out from the interior walls, which form the circumference of the temple. Well worthy of attention are the capitals of the pillars, which divide the main nave from the others, being of different designs and adorned with eight statues and pointed pediment enriched with a prodigious quantity of arabesque. The whole work, beyond any doubt unique in its kind, was for the greater part executed towards the end of the Fifteenth Century by Filippino of Modena. The interior of the cupola is also adorned with sixty statues and bas-reliefs, four of which represent the doctors of the Christian Church.

An ample and fine flight of stairs of red granite leading to five doors in the Roman style, corresponding, as already observed, to the five naves, affords entrance to the temple. Over the doors are five large windows filled up with stained and figured glass painted by Giovanni Bertini, a famous Milanese artist. Over the great middle window is the following short inscription in gilt bronze letters :

Marie Nascenti

The pedestals of the pillars are adorned with fifty-two beautiful bas-reliefs, representing partly events of the Holy Writ, and partly subjects alluding to the mysteries of our religion. Upwards of two hundred statues decorate this magnificent façade adorned in its upper part with twelve needles, or spires, supporting twelve colossal statues.

On entering by the middle door the visitor will see two gigantic columns of red granite, taken from a quarry at

Baveno on Lago Maggiore, almost unparalleled for their colossal size and dimensions. Above them is the large window embellished with coloured painted glass by Bertini, representing the Virgin Mary's Assumption, designed by the eminent professor, Luigi Sabatelli.

The ornaments of the five doors were designed by Fabio Mangone. The pavement composed of fine varied coloured marbles in the Arabic style is now entirely finished. The same may be said of the surprising vault painted *en grisaille*, drawn and admirably executed in part by Felice Alberti, a Milanese artist, who in the year 1827 lost his life by a fatal accident in the bloom of his age. From 1828 to 1831, the well-known painter Alessandro Sanquirico succeeded him in the direction and continuation of the work; and in 1832 another celebrated artist, Francesco Gabetta, accomplished the task.

The various marble altars were designed by the celebrated Pellegrini, Cerani, and Martino Bassi, according to the desire expressed to them by St. Charles.

Not far from the middle door is to be seen in a line parallel with the front of the temple the meridian drawn by the astronomers of the Observatory (in the Palace of the Brera) in the year 1786; a little further on, is a stone tomb, containing the remains of Eriberto, Archbishop of Milan.

Close by, there is a square space which forms part of the left arm of the church. In this enclosure stands the richest and finest monument that the temple contains, erected by Pope Pius IV., the maternal uncle of St. Charles, in memory of his brothers, Gian Giacomo and Gabriele Medici of Milan. This stately monument was executed by the sculptor Leone Leoni, surnamed the Chevalier Aretino, after the design of the celebrated Michelangelo

Buonarroti and finished in 1564 for the sum of 7,800 *scudi d'oro*. It is all of Carrara marble except the statues, the bas-reliefs and the candelabra, which are of bronze and were cast by the same Leoni; it is adorned with six columns of very fine marble, sent expressly from Rome by the above-mentioned Pontiff, of which four are black-spotted, veined with white and two of a reddish colour. In the middle of the monument stands the colossal statue of Gian Giacomo Medici and in the space between the columns there is on each side a beautiful statue, sitting in a very melancholy posture, which represent, one, Peace, the other, Military Virtue.

Near this monument, is another small altar, entirely of precious marble: it was a gift of the above-mentioned Pontiff; and between the monument and the altar, a small door gives entrance to a winding staircase leading to the outside, or rather to the series of roofs of this magnificent temple. Whoever has a feeling for the beautiful cannot help admiring the endless number of statues and bas-reliefs which present themselves to the astonished eye, the greater part of which were executed by the most celebrated artists of Europe. But the admiration of the visitor will be still more increased, when, after having ascended 512 steps, he will have reached the platform at the foot of the great spire, where a most beautiful panorama of the country is displayed in every direction. Suffice to say that besides the great number of palaces, churches, gates, promenades and villas which pass before the gazer in brilliant succession, a rich plain extends to the Alps on one side, to the Apennines and the skies on the other, and at the end of them the whole chain of mountains which stretches from Savoy to the Grisons and terminate only in the Tyrol, rise distinctly with wonderful

majesty. From this place the visitor can easily and attentively observe the lofty great spire designed by Francesco Croce on the top of which is placed the statue of the Holy Virgin of gilt copper about four metres high, as well as the 136 spires below adorned with 6,616 statues and bas-reliefs, each of them supporting a colossal statue. He may also observe the remainder of all the ornaments and valuable works which adorn this wonder of the world and would require volumes to be minutely described. Well worth noticing is the spire with an interior winding staircase leading to the higher one, enriched with about a hundred statues, besides the colossal one above, and decorated with a great number of bas-reliefs. This work was executed under the guidance of the celebrated architect, Pietro Pestagalli.

Before reaching the steps which lead up to the high altar and the choir, the visitor will see an opening in the pavement surrounded by a bronze railing, designed by the painter Carlo Ferrario, which serves to give light to the subterranean chapel of St. Charles Borromeo. At the lateral extremities of the steps, there are two pulpits of extraordinary workmanship resting on the two large pillars supporting the great cupola. They were commenced by order of St. Charles and finished under the care of the Cardinal Federico Borromeo, his kinsman. They are supported by four beautiful brass caryatides representing on the right the four doctors of the church and on the left the four Evangelists, all embellished with historical and ornamental plates of gilt and silvered copper, executed by the eminent artists Gio Battista Rusca and Francesco Brambilla.

On looking upward the eye sees the great architrave supported by two colossal statues representing two prophets,

and beyond is Jesus Christ hanging from the Cross with John and Mary and two Angels by Santo Corbetta. The vault is painted *en grisaille* upon a very rich gilt ground under the direction of Alessandro Sanquirico, as already stated. On it is also to be seen a niche formed by rays of gilt copper with a gilt railing which contains the Holy Nail (*Il Santo Chiodo*). Suspended from the vault there is a candelabrum of Gothic style and singular shape. A balustrade divides the choir from the chancel. The choir stalls of walnut, masterfully carved by the most skilful artists, are entitled to notice.

In the centre of the choir stands the high altar, the small dome of which is supported by eight fluted columns of gilt bronze, standing on a base of metal. Likewise of metal is the little dome decorated with nine statues, representing our Saviour and eight Angels with the symbols of the Passion. By the steps behind we reach the small dome, where are four kneeling Angels supporting the Tabernacle in the form of a tower. This work was executed in Rome and given as a present by Pope Pius IV. Twelve Apostles decorate the upper part of the Tabernacle; in the centre stands the statue of the Redeemer; and many bas-reliefs decorate the circumference beneath.

In the two first bays, there are two organs enriched with columns and bas-reliefs of gilt wood whose parapets towards the naves are of Carrara marble exquisitely wrought in arabesques. The pictures which serve to screen the organs from the chapel represent on one side the Passage of the Red Sea, the Nativity, and the Ascension by Ambrogio Figini; and on the other the Triumph of David, the Resurrection and the Transfiguration on Mount Tabor, all painted by Camillo Procaccini.

Seventeen bas-reliefs of Carrara marble sculptured by Biffi, Prestinari, Lasagni, Vismara, etc., decorate the outside of the choir. These are, moreover, separated by fifty-two Angels and other bas-reliefs executed by the same authors.

Opposite the two sacristies there is a screen through which by means of a staircase the visitors descend to a subterranean chapel called the *Scurolo*, in the middle of which is an altar with eight columns, supporting a vault incrusted all over with ornamental details of stucco-work designed by Pellegrini. A spacious gallery, all lined with marble from the finest Italian quarries, and a portal adorned with beautiful columns having the capitals and bases richly gilt, conducts to the sepulchral chapel of St. Charles Borromeo. It is of octagonal form and the vaulted ceiling is decorated with a succession of silver tablets representing the most remarkable events of the life of this benevolent Archbishop, while eight busts, or caryatides, in the angles around represent allegorically his virtues. Above the altar stands the sarcophagus, made of rock crystal set off with silver and containing the venerated remains of the Saint arrayed in pontifical garments, studded with precious stones. It was a present of Philip IV., King of Spain, whose armorial bearing in massive gold enriches the monument.

CHICHESTER CATHEDRAL

FRANCIS BOND

CHICHESTER CATHEDRAL, though one of the smallest, is to the student of Mediæval architecture one of the most interesting and important of our cathedrals. At Salisbury one or two styles of architecture are represented; at Canterbury two or three; at Chichester every single style is to be seen without a break from the Eleventh to the Sixteenth Century. It is an epitome of English architectural history for five hundred years. Early Norman, late Norman, late Transitional, early Lancet, late Lancet, early Geometrical, late Geometrical, Curvilinear, Perpendicular and Tudor work all appear in the structure side by side. We have many other heterogeneous and composite cathedrals, but nowhere, except perhaps at Hereford, can the whole sequence of the Mediæval styles be read so well as at Chichester.

The first seat of the diocese was on the coast at Selsea; it was transferred to Chichester by Stigand in 1082, when other Norman prelates removed to fortified towns such as Lincoln, Exeter and Norwich. In the south aisle of the choir are two Saxon slabs representing the meeting of Christ with Mary and Martha and the raising of Lazarus. The figures are the tall, emaciated, but dignified figures of archaic Byzantine art; their stature carefully proportionate to their importance; the slabs may well have come from Selsea. Stigand was followed by Gosfried, who for some unknown

sin sought and obtained absolution from the Pope. The original document in lead may be seen in the library. "We, representing St. Peter, the chief of the Apostles, to whom God gave the power of building and loosing, absolve thee, Bishop Godfrey, so far as thy accusation requests and the right of remission belongs to us. God the Redeemer be thy salvation and graciously forgive thee all thy sins. Amen. On the seventh of the Calends of April, on the festival of St. Firmin, bishop and martyr, died Godfrey, Bishop of Chichester; it was then the fifth day of the moon."

I. Norman. Godfrey was succeeded in 1091 by Ralph, whose stone coffin marked "Radulphus" may be seen in the Lady Chapel. Godfrey built the present Norman Cathedral, or, at any rate, enough of it to allow a consecration in 1108. Before his death in 1123, or soon after, the whole Cathedral must have been complete except the west front where only the two lower stories of the southwest tower are Norman.

The voluted capital of Eleventh Century Norman work —an attempt at Ionic—which appears also on the east side of Ely transept—occurs in the triforium of the choir. The work in the four eastern bays of the nave is a little later; the four western bays, in which the triforium is treated differently, were possibly not built till after the fire in 1114. The Norman Church had the same ground plan as that of Norwich, commenced *c.* 1096, and Gloucester, commenced *c.* 1089. It had an aisled nave, aisleless transept with eastern apses, aisled choir, apse and ambulatory, and a chevet of three radiating chapels, of which the side chapels were semicircular, the central or eastern chapel oblong, as at Canterbury and Rochester. Externally, on

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the south wall of the choir, in the second bay from the east, may be seen traces of the curve of the wall of the ancient apse, and also a triforium window which originally was in the centre of one of the narrowed bays of the apse, but has now ceased to be central. In the chamber above the library the curve of the wall of the apse of the north transept is well seen. The piers, as in most Eleventh Century work, are monstrously and unnecessarily heavy and the arches constricted. It is rather a monotonous interior, with the same design from choir to west end. It is a pity that they did not give us a different and improved design in the nave, as was done at Tewkesbury and Gloucester. Matters have been made worse by the removal of a superb Perpendicular stone rood-screen, crowned, as at Exeter, by a Renaissance organ. The removal of this has impaired the general effect of the interior, much lessening the apparent length of the Cathedral. As usual, only the aisles and apses of the Norman Cathedral were vaulted; the aisles here, as at Southwell, are vaulted in oblong compartments. It was dedicated to St. Peter and served by secular Canons, of whom in 1520 there were thirty-one. In the triforium of the choir were semi-circular transverse arches, precisely as in the choir of Durham.

II. Late Transitional and Early Lancet, from the fire of 1186 to the consecration of 1199, when the Cathedral was rededicated to the Holy Trinity. About 1180, some work was going on in the western part of the Lady Chapel, but in a great fire in 1186 the roofs and fittings of the whole Cathedral were burnt, and the clerestories were no doubt damaged by falling timbers. The destruction, however, was by no means so great as at Canterbury

in the fire of 1182, and no such drastic process of rebuilding was necessary.

Siegfried probably commenced with the choir, which was most wanted. The masonry of the ground story had probably been calcined by the roof-timbers blazing on the floor; the inner face of this was cased with good Caen stone. As at Canterbury great use was made of Purbeck marble, in which were built angle-shafts and capitals to the piers, hood-moulds for the pier-arches, string-courses below and above the triforium, and arcading to the clerestory. In front of each pier a triple vaulting shaft was run up with a marble capital, supporting the new quadripartite vault. Externally, the clerestory wall was supported by flying-buttresses of heavy archaic type, similar to those of the choirs of Canterbury and Boxgrove. Later on the same treatment was extended by Siegfried and his successors to the nave and transepts.

His next step was to remove the Norman apse and to build an aisled retro-choir of two bays. This is the architectural gem of the Cathedral. The idea of it probably came from Hereford, where the retro-choir is a few years earlier. At Hereford, however, the retro-choir projects picturesquely, and forms an eastern transept. The central piers of the Chichester retro-choir are remarkably beautiful. They consist of a central column surrounded by four shafts very widely detached; column and shaft are of Purbeck marble. The capitals are Corinthianesque; their height is proportioned to the diameters of the column and shafts. This beautiful capital was reproduced a few years later by St. Hugh at Lincoln, and the pier at Boxgrove. The triforium is of quite exceptional beauty, as indeed is the whole design. Semicircular arches occur in the pier-

arcade and triforium, and some of the abaci are square; otherwise the design is pure Gothic. Here, as at Abbey Dore, St. Thomas', Portsmouth, Boxgrove and Wells, we see the transition from the Transition to the "pure and undefiled Gothic" of St. Hugh's choir at Lincoln. In these beautiful churches the ancient Romanesque style breathed its last.

The isles of the new retro-choir were continued on either side of the first bay of the Norman Lady Chapel, whose three bays had probably been remodelled before the fire in Transitional fashion. The capitals of the Lady Chapel are of exceptional interest and importance, as showing experimental foliation which had not yet settled down into the conventional leafage of early Gothic. The apse also of the south transept was replaced by a square chapel; and that of the north transept by a double chapel now used as a library in the vaulting of which the Norman zigzag occurs.

III. A little later in the Lancet period was built (1199–1245) the lovely south porch, with small, exquisite mouldings and charming foliated capitals and corbels. The difference between early Transitional, late Transitional and Lancet foliation may be well seen by examining successively the capitals of the Lady Chapel, the triforium of the retro-choir, and the south porch. The north porch is almost equally fine. The vaulting-ribs, square in section, show that the two porches both belong to the very first years of the Thirteenth Century. Rather later the sacristy was built on to the south porch, with a massive vault supported by foliated corbels.

IV. In the Early Geometrical period (1245–1280) building still went on unremittingly. The southwest

tower was raised to its present height; the low Norman central tower was replaced by a higher one: it is curious that this tower is oblong in plan; the transept, contrary to custom, being wider than nave or choir. A pretty circular window, with cusped circles and tooth ornament, was inserted in the eastern gable of the retro-choir, and a fine Galilee porch was added to the west front, as at Ely.

But the great change that was destined to alter the whole character of the nave was the addition of chapels. In our parish churches it is common enough to find that pious and wealthy parishioners have been allowed to tack family chapels on to the aisles or nave.

In Dorchester Priory Church there is a south aisle running the whole length of the church made up of nothing but a series of chantry-chapels. This was common enough, too, in the French cathedrals—*e. g.*, Paris and Amiens. But the naves of the English cathedrals were not as a rule tampered with in this way. At Chichester, however, there were built, one after another, four sets of chapels—of St. George and St. Clement on the south side of the south aisle, and of St. Thomas, St. Anne and St. Edmund on the north of the north aisle. The windows should be studied in the above order; they form quite an excellent object-lesson of the evolution of bar-tracery from plate-tracery, itself a derivative from such designs as that of the east window of the south transept chapel. When the chapels were completed, the Norman aisle-walls were pierced, and arches were inserted where Norman windows had been; and the Lancet buttresses, which had been added when the nave-vault was erected, now found themselves inside the church, buttressing piers instead of walls. The new windows on the south side were built so high that the

vaulting of the chapels had to be tilted up to allow room for their heads; externally they were originally crowned with gables, the weatherings of which may be seen outside. In St. Thomas' Chapel is a charming example of a simple Thirteenth Century reredos.

The addition of these outer aisles makes Chichester unique among the English cathedrals, though it may be paralleled in Elgin Cathedral and many a parish church. Artistically, the contrast of the gloomy and heavy Norman nave with the lightness and brightness of the chapels behind is most delightful; the nave looks infinitely larger and more spacious than it is; it is never all seen at a glance like the empty nave of York, and is full of changing vistas and delightful perspectives. Accidentally, the Thirteenth Century builders had hit on a new source of picturesqueness.

V. Late Geometrical. Between 1288 and 1304 the Lady Chapel was lengthened by two bays, and the end bay of the former chapel was revaulted. So that what we see is a Norman chapel transmogrified into a Transitional one, and that once more altered and extended. The new work was done just when people had tired of conventional foliage, and hurried into naturalism. The capitals are another object-lesson in Gothic foliation. The window-tracery, with long-lobed trefoils, occurs also in the beautiful chapel of the Mediæval hospital, which should by all means be visited.

It may be asked where did the Chichester people get the money for all these great works? It was from pilgrims. They had had the great luck to get a saint of their own, Bishop Richard. He was consecrated in 1245, died in 1253, was canonized in 1260.

VI. Curvilinear (1315–1360). Next the Canons set

themselves to work to improve the lighting of the Cathedral, which was bad; all the windows, except those in the new chapels, being small single lights. A fine window of flowing tracery was inserted in the eastern chapel of the south choir aisle (now filled with admirable glass by Mr. Kempe). And the south wall of the transept was taken down altogether and rebuilt. Here is another fine circular window. Bishop Langton, who gave the money for this work, is buried below. The drainage, too, of the roofs was improved; gutters and parapets being substituted for dripping eaves. To this period, also, belong the stalls with ogee arches and compound cusping and good misereres.

VII. In the Perpendicular period (1360–1485), the improvements in lighting were continued, the north wall of the transept being treated in similar fashion to that opposite. But settlements were the result, and a flying-buttress had to be added to steady the north wall. And at length the tower was crowned with a beautiful spire, not quite so slender and graceful as those of Salisbury and Louth; more on the lines of the Lichfield spires. An upper story and buttresses were added to the sacristy, and the Canons' Gateway was built.

VIII. In the Tudor period an irregular three-sided cloister was built in a quite abnormal position encircling the south transept. The object of it was to provide a covered way to the Cathedral for the Canons as well as for the Vicars, whose Close is hard by. The central tower seems to have shown signs of weakness under the weight of the new spire; and so a detached Campanile was built, as at Salisbury. Bishop Sherborne built a grand stone screen (1508–1536) occupying the whole of the crossing and containing chantries; much of it exists, in fragments, under the

Campanile. To the time of Henry VII. belongs the Poultry Cross.

IX. In 1859 the central tower was found to be in danger. Underpinning was resorted to, but matters got worse. "At noon on Feb. 21, 1861, the workmen were ordered out of the building, and the people living in the neighbouring houses were warned of their danger; about an hour and a half later the spire was seen to incline slightly to the southwest and then to sink perpendicularly through the roof. Thus was fulfilled literally the old Sussex saying:

> "If Chichester Church Steeple fall,
> In England there's no king at all."

In 1866 the tower and spire were rebuilt; the tower raised slightly so that the belfry windows might clear the roofs.

REIMS CATHEDRAL

AUGUSTUS J. C. HARE

THE town of Reims till recently one of the most picturesque in France, is now intersected by wide and handsome streets, in the style of Parisian boulevards which give it quite another character. There are many who will deplore the change to the straight lines and featureless character of the present approach from the quaint street which formerly led to the west front of the Cathedral. The magnificent Cathedral of Notre Dame, which has undergone complete restoration under Viollet-le-Duc, is one of the finest buildings in the Christian world. Henri Martin writes:

"This prodigy of magnificence with its army of five thousand statues which flashes in the rays of the setting sun the resplendent windows of its pierced façade like a wall of sparkling jewels."

"Unlike most cathedrals," says Michelet, "this is complete. Rich, transparent and highly adorned in her colossal coquetry she seems to be awaiting a festival and is not disturbed because it does not take place. Charged and overcharged with sculptures and covered more than any other cathedral with sacerdotal emblems, she symbolizes the union of king and priest. On the exterior rails of the transept the devils romp and play: they slide down the sharp inclines; and they make faces at the town and the people that are pilloried at the foot of the Angels' Tower."

REIMS CATHEDRAL

The little basilica where S. Rémi baptized Clovis was replaced in the Ninth Century by a church which was built in 1211, and in the following year Archbishop Albéric Humbert began to raise a new cathedral upon a gigantic scale; he pushed the work with such vigour that it was finished in 1242. The wonderful unity of the architecture attests the rapidity of the work. The architects employed were Bernard de Soissons, Gauthier de Reims, Jean d' Orbais and Jean Loups. At the end of the Thirteenth Century the church was found to be too small for the vast crowds who flocked to the coronations, and the nave was lengthened, the present façade having been finished in the course of the Fourteenth Century from designs of the Thirteenth Century under the architect Robert de Coucy. On July 24, 1481, a terrible fire consumed the roof, the five lead spires of the transept, the balustrades, and as much as had been executed of the west spires, which were not replaced. In the Eighteenth Century many valuable architectural details perished, and many of the statues on the west front were destroyed for fear of their falling during the coronation of Charles X. in 1825. The beautiful cloistered parvis of the Cathedral remained entire till the coronation of Louis XVI.

The principal features of the glorious west façade of Reims are its three portals—of the Virgin, St. Paul (left) and The Last Judgment (right)—with their numerous statues; the great rose-window, framed in a Gothic arch, decorated with statues like the doors; the Galerie de Rois (de France); and the towers,—that on the south contains the two great bells. In the central porch the Madonna has the principal place (not Christ, as at Chartres, Amiens and Paris).

"All the dignity and grace of the style here reaches a truly classical expression. Nevertheless, even here, in one of

the master-works of the time, we find great variety in the mode of treatment. There are heavy, stunted statues with clumsy heads and vacant expression, like the earlier works at Chartres; others are of the most refined beauty, full of nobility and tenderness, graceful in proportion, and with drapery which falls in stately folds, free in movement and with gentle loveliness or sublime dignity of expression; others again are exaggerated in height, awkward in proportion, caricatured in expression and affected in attitude" (Lübke).

The north transept had two portals. The greater—of S. Rémi—has statues of the principal bishops of Reims.

"That different hands were employed on the same portal may be seen in the forty-two small seated figures of bishops, kings and saints, which, in three rows, fill the hollows of the archivolts. They are, one and all, of enchanting beauty, grace and dignity; the little heads delightful; the attitudes most varied; the drapery nobly arranged and so varied in conception that it would be impossible to conceive more ingenious variations" (Lübke).

The smaller portal, amongst other statues, has the beautiful figure of Christ in benediction, known as *Le Beau Dieu*.

"This is a work of such beauty that it may be considered the most solemn plastic creation of its time. It shows perfect understanding and admirable execution of the whole form in its faultless proportions, and, moreover, there is such majesty in the mild, calm expression of the head, over which the hair falls in soft waves, that the divine seriousness of the sublime Teacher seems glorified by truest grace. The right hand is uplifted, and the three forefingers stretched out; the left hand holds the orb, and, at the same time, the mantle which is drawn across the figure, and the noble folds

of which are produced by the advancing position of the right foot. The following of nature in this masterly figure is in all its details so perfect that not merely the nails of the fingers, but the structure of the joints, is characterized in the finest manner" (Lübke).

Equally beautiful are the reliefs on the tympanum, representing the Last Resurrection and Judgment. In the former the varied emotions of the many figures rising from their tombs are marvellously expressed. On the frame of the rose-window above are colossal figures of Adam and Eve, and over this a gallery with seven statues of prophets; higher still the Annunciation.

Beneath the rose of the south transept, behind the archbishop's palace, are statues representing the Church and the Synagogue, and, in the gable, the Assumption. The Angels' Tower, over the choir, is the only one restored after the fire of 1481. At its foot are statues.

"There are eight figures of gigantic size that serve as caryatides. One of them holds a purse from which he is taking some money, another shows arrow wounds: others also, pierced with wounds, personify lacerated tax-gathers. Several amateurs believe that these figures allude to a revolt on the question of the *gabelle* (Salt tax) in 1461, known under the name of *mique-maque*. Louis XI. had two hundred of the rebels hanged. Others think that in the Eleventh Century the Rémois in revolt against Gervais, their archbishop, were forced to build the bell-tower at their expense. Four similar statues were placed on the silver columns that surrounded the high altar" (Michelet).

The interior of Reims Cathedral is 466 feet long and 121 feet high. The nave and transepts have aisles. The

nave has eight bays, and the transepts project to the depth of a single bay. Above the aisles is a triforium. Eight chapels radiate around the choir. The exquisite sculpture of the capitals in the nave deserves attention. Over the great west portal the Martyrdom of S. Nicaise, at the entrance of the original church, is commemorated in sculpture; and over the whole west wall are little statues in niches, sometimes combined into scenes, such as the Massacre of the Innocents. A population of statues fills the whole church. On the buttresses of the choir chapels are small figures of adoring angels; while in the niches stand larger angels, as guardians of the house of God. To most visitors, however, the chief interest of the interior will be derived from its beautiful Thirteenth Century glass, and its rich decoration of tapestries, of which fourteen (at the transept end of the nave) were given by Robert de Lénoncourt in 1530. Then (nearer the west) come two remaining out of the six called *Tapisseries du fort roi Clovis*, given by the Cardinal de Lorraine in 1570; then (more west) a selection from the splendid *Tapisseries de Perpersack* (named from a manufacturer of great repute, who worked for the Duke of Mantua), given in 1633 by Archbishop Henri de Lorraine. In the right transept are sometimes hung some Gobelin tapestries, from designs of Raphael, given by the government in 1848. In the left transept is a clock with figures. The organ is of 1481 by Oudin Hestre. In the Chapelle S. Jean is the Thirteenth Century monument of Hugues Libergier, architect of S. Nicaise.

The interesting contents of the Treasury (*le Trésor*, shown by the sacristan) include le Reliquaire de Sanson (Twelfth Century); le Reliquaire de SS. Pierre et Paul

(Fourteenth Century); le Reliquaire du S. Sépulcre (Sixteenth Century), given by Henri II. at his coronation; *le Vaisseau* de S. Ursule, given by Henri III.; the chasuble of S. Thomas à Becket; the Twelfth Century chalice, called Chalice de S. Rémi; le Reliquaire de la S. Ampoule, made for the coronation of Charles X., with a vast quantity of church plate given by that king.

"They use two crowns at a coronation: the large one of Charlemagne and another made for the head of the king and enriched with precious stones. The large one is so large that it cannot be worn; but is used at the coronation. It was made so that each one of the eleven peers could place his hand upon it at the moment when the Archbishop of Reims held it over the head of the king. They carried it to the throne in the rood-loft where the ceremony took place" (S. Simon *Mémoires*, 1722).

Of the many historic events which this old Cathedral has witnessed, the most important to French history was doubtless the coronation of Charles VII.:

"The sacrament took place in Notre Dame de Reims according to the customary rites; the Duc d' Alençon, the Comtes de Clermont and Vendôme, the Sires de la Trémouille and de Laval and another lord represented the six lay peers of the ancient monarchy; the attention of the spectators, however, was far less attracted to the chief actors than to Jeanne la Pucelle standing near the altar with her standard in her hand. This celestial figure illuminated by the mysterious rays that fell through the painted glass seemed the angel of France presiding at the resurrection of the country: one would say that at the call of the trumpets which sounded loud enough to burst the vault of the Cathedral all that vast concourse of mute and motionless seraphim, bishops and

kings which fill and surround the august basilica were called into life.

"After the peers had proclaimed the king and Charles VII. had been anointed, Jeanne advanced towards him and embraced his knees 'weeping hot tears.'

"'*Gentil roi*,' she said, '*ores est execute le plaisir de Dieu, qui vouloit que vous vinssiez à Reims recevoir votre digne sacre, en montrant que vous êtes vrai roi, et celui auquel le royaume doit appartenir.*'

"Acclamations, broken by sympathetic weeping, were heard in all parts of the Cathedral. It was France awaking to a new birth, who was crowning herself. Nothing so great had taken place in the city of Saint-Rémi since the day that the Apostle of the Franks had initiated Clovis and his people into the Christian faith" (Henri Martin).

ST. ISAAC'S, ST. PETERSBURG

THÉOPHILE GAUTIER

THE Church of St. Isaac's shines in the first rank among the religious edifices that adorn the capital of All the Russias. Of modern construction, it may be considered as the supreme effort of Nineteenth Century architecture. Undertaken in 1819, under Alexander I., continued under Nicolas I., finished under Alexander II. in 1858, St. Isaac's is a complete edifice, finished externally and internally with absolute unity of style. It is not, like many cathedrals, a crystallization of centuries in which each epoch has to some extent secreted its stalactite, and in which too often the sap of faith, arrested or slowed in its flow, has not been able to reach its bud.

People usually enter St. Isaac's by the south door; but the west door, facing the iconostase, gives the finest view of the interior. From the outset, you are struck with amazement; the gigantic grandeur of the architecture, the profusion of the rarest marbles, the splendour of the gilding, the fresco tints of the mural paintings, the gleam of the polished pavement in which objects are reflected, all combine to produce a dazzling impression upon you, especially if your eyes turn, as they cannot fail to do, towards the iconostase, a marvellous edifice, a temple within a temple, a façade of gold, malachite and lapis-lazuli, with massive silver doors, which is, however, nothing but the veil of the sanctuary. Towards it the eye turns invincibly, whether

the open doors reveal in its sparkling transparency the colossal Christ on glass, or whether, closed, we see only over the rounded entrance the curtain, the purple of which seems to have been dyed in the Divine blood.

The interior division of the edifice is so simple that the eye and mind can grasp it at once: three naves terminating at the three doors of the iconostase are cut transversely by the nave which forms the arm of the cross which is coupled on the exterior of the building by the jutting of the porticoes; at the angles four domes produce symmetry and mark the architectural rhythm.

A lower base of marble supports the Corinthian Order, with fluted columns and pilasters, with bases and capitals of gilded bronze and ormolu, which adorns the edifice. This Order, attached to the walls and massive pillars that support the springings of the vaults and the roof, is surmounted by an attic cut by pilasters forming panels and frames for the paintings. On this attic rest the archivolts, the tympanums of which are decorated with religious subjects.

The walls between the columns and pilasters, from the lower base up to the cornice, are cased with white marble in which are panels and compartments of the green marble of Genoa, speckled marble, yellow Sienna, variegated jasper, red Finland porphyry, the finest that the veins of the richest quarries could supply. Recessed niches supported by consoles contain paintings, and appropriately break up the flat surfaces.

The rosettes and modillions of the soffits are of gilt bronze and stand out boldly from their marble caissons. The ninety-six columns or pilasters come from the Tvidi quarries, which furnish a beautiful marble veined with grey

ST. ISAAC'S, ST. PETERSBURG

and rose. The white marbles come from the quarries of Seravezza.

Having given this faint idea of the interior, let us arrive at the cupola that opens over the head of the visitor a gulf suspended in the air with an irresistible solidity, in which iron, bronze, brick, granite and marble combine their almost eternal resistances in accordance with the best calculated laws of mathematics.

From the floor level to the lantern vault the height is 296 feet eight inches. The length of the edifice is 288 feet eight inches; and the breadth 149 feet eight inches. On the lantern vault, a colossal Holy Spirit expands his white wings amid rays, at an immense height. Lower down is a demi-cupola with golden palmettos on a blue field; then comes the great spherical vault of the dome, edged at its upper opening with a cornice the frieze of which is ornamented with garlands and gilded angels, resting its base on the entablature of an Order of twelve fluted Corinthian pilasters that separate and form twelve equal windows.

A sham balustrade that serves as transition between the architecture and the painting crowns this entablature and in the space of a vast sky is a great composition representing the Triumph of the Virgin. The mystical idea of this vast painting is the triumph of the Church, symbolized by the Virgin.

The paintings of St. Isaac's are nowise archaic, contrary to the custom of the Russian Church, which usually conforms to the fixed models of the early days of the Greek Church, still traditionally conserved by the religious painters of Mount Athos.

Twelve great gilded angels, acting as caryatides, support

consoles on which rest the socles of the pilasters that form the interior Order of the dome, and separate the windows. They measure no less than twenty-one feet in height. They were made by a process that, notwithstanding their size, rendered them so light as not to overburden the cupola. This crown of gilded angels that is flooded with bright light and made to glitter with metallic reflections, produces an extremely rich effect. The figures are disposed after a certain settled architectural line, but with a variety of expression and movement that is sufficient to avoid the weariness that would result from too rigorous a uniformity. Various attributes, such as books, palms, crosses, scales, crowns and trumpets accompany slight inflexions of pose, and illustrate the celestial functions of these brilliant statues.

The spaces between the angels are filled by seated apostles and prophets, each accompanied by the symbol by which he is recognized. All these figures, broadly draped and in good style, stand out from a light background with fine value. The general tone is clear, approaching as closely as possible to fresco.

The Four Evangelists, of colossal size, occupy the pendentives. The strange form of the pendentives necessitated a tormenting of the composition so that it should occupy the required space, and the trouble imposed by the frame often resulted in profit to the inspiration. These Evangelists are full of character.

In the attic of the transverse nave forming the arm of the cross, on the right, facing the iconostase, we notice the Sermon on the Mount. The two lateral pictures have the Sower and the Good Samaritan for subjects. In the vault, in a panel framed with rich ornamentation, cherubim hold a

book against a background of sky. Facing the Sermon on the Mount, at the other end of the nave, in the attic, is an enormous Multiplication of Loaves. The pictures in the two side walls represent the Return of the Prodigal Son and the Labourer of the Last Hour whom the overseers want to turn away and the Master welcomes. Cherubim raising a ciborium are painted on the panel of the vault.

The middle nave, going from the transept to the door, has in its tympanum Jehovah enthroned amid a swarm of angels and cherubs. The terrestrial Paradise, with its trees, flowers and animals, beautifies the attic. In the vault astonished angels are contemplating the sun and moon newly set in the firmament. The attic panel is painted with the Deluge: on the other wall is its pendant, Noah's Sacrifice. At the back is the Rainbow above scattering clouds. Farther away, the Vision of Ezekiel covers a large expanse of the vault. At the end of this same nave on the vault of the iconostase is the Last Judgment.

The walls, attics, cupolas and vaults of the other naves are also painted with Biblical subjects. All the paintings in St. Isaac's are in oil.

Let us now go to the iconostase, that wall of holy images set in gold that conceals the arcana of the sanctuary. Those who have seen the enormous reredoses of the Spanish churches can best form an idea of the development that the Greek Church gives to this part of its basilicas.

The architect has piled up his iconostase to the height of the attic, so that it combines with the Order of the edifice and accords with the colossal proportions of the monument the end of which it occupies from wall to wall. It is the façade of a temple within a temple.

The substructure consists of three steps of red porphyry.

A balustrade of white marble, with gilded balusters, incrusted with precious marbles, traces the line of demarcation between priest and people. The purest marble of the Italian quarries serves for the wall of the iconostase. This wall, which would be rich enough elsewhere, is almost concealed by the most splendid ornamentation.

Eight malachite, fluted Corinthian columns, with gilt bronze bases and capitals, with two coupled pilasters, compose the façade and support the attic. These lovely columns are forty-two feet high.

The iconostase is pierced by three doors: the central opens into the sanctuary, and the two others into the chapels of St. Catharine and St. Alexander Nevski. The Order is thus distributed: a pilaster at the angle and one column, then the door of a chapel; next, three columns, the principal door, three other columns, a chapel door, a column and a pilaster.

These columns and pilasters divide the wall into spaces forming frames and filled with paintings on a gold ground in imitation of mosaic. There are two stages of these frames separated by a secondary cornice that breaks the columns, and, at the central door, rests on two small columns of lapis lazuli, and, at the chapel doors, on pilasters of white statuary marble.

Above is an attic cut with pilasters, incrusted with porphyry, jasper, agate, malachite, and other indigenous precious material, with gilt bronze ornaments of a richness and splendour surpassed by no Italian or Spanish reredos. The pilasters even with the columns also form compartments filled with paintings on a gold ground.

A fourth stage, like a pediment, rises above the attic line and ends in a great golden group of angels in adoration at

the foot of the Cross. In the centre of the panel a picture represents Christ in the Garden of Olives.

Immediately underneath is a picture of angels and the Last Supper, half in painting and half in bas-relief. The personages are painted and the golden ground of the room in which the supper was held is skilfully modelled.

On the arch of the door which is decorated with a semi-circular inscription in Slavic characters is a group of Christ, the Priest after the order of Melchisedec, with angels behind his throne. Lying at his feet are the winged lion and the symbolical ox. The Virgin kneels on the right; and St. John the Baptist on the left. This group is also partly painted and partly modelled.

The arcades of the lateral nave have their tops ornamented with the tables of the law, and a chalice of marble and gold, and two little angels painted.

When the sacred door, which occupies the centre of this immense façade of gold, silver, lapis-lazuli, malachite, jasper, porphyry and agate—this prodigious casket of all the riches that human magnificence can collect when no expense is spared—mysteriously folds its leaves of chiselled, punched and guilloched silver-gilt which measure thirty-five feet in height and fourteen feet in breadth we see through the dazzle in foliage frames, the most marvellous that ever surrounded brush work, paintings representing busts of the Four Evangelists, and full length figures of the angel Gabriel and the Virgin Mary.

But when in religious ceremonies the sacred door opens its wide leaves, a colossal Christ, forming the glass work of a window at the back of the sanctuary, appears in gold and purple raising his right hand in blessing with an attitude in which modern knowledge has succeeded in allying itself with

the majestic Byzantine tradition. The mysterious obscurity that reigns at certain hours in the church further enhances the splendour and transparence of this magnificent window.

There remains the Holy of Holies, shielded from the gaze of the faithful by the veil of gold, malachite, lapis-lazuli and agate of the iconostase. People rarely penetrate into the mysterious and sacred place where the secret rites of the Greek worship are celebrated. It is a kind of hall, or choir, illumined by the window wherein gleams the gigantic Christ. The north and south walls are covered with pictures. Above the altar is Christ Blessing the Alms. The ceiling and attic story are also covered with devotional pictures.

The altar, of white statuary marble, is of the noblest simplicity. The tabernacle consists of a model of St. Isaac's church in silver-gilt, of considerable weight. It presents several details not found in the real edifice.

NOYON CATHEDRAL

EUGÈNE LEFÈVRE-PONTALIS

THE Cathedral of Noyon, preceded by four other buildings of the Sixth, Seventh, Tenth and Eleventh Centuries, has survived for eight centuries despite two terrible fires and numerous sieges of the town. The choir was commenced about 1135 and finished about 1160; the transept and the two last bays of the nave must have been completed when the Bishop Baudouin III. died in 1174. The nave was built in the last quarter of the Twelfth Century; but the bays under the large towers, the porch and the southern tower are not earlier than the beginning of the Thirteenth Century, while the upper story of the northern tower is a work of the Fourteenth Century. Burned in 1293 and in 1316 and repaired after these disasters, this beautiful Cathedral was flanked by side chapels in the Fourteenth Century, in 1528 and in 1643. Other masonry work was done in the Cathedral from 1459 to 1462, in 1476, from 1722 to 1729, from 1747 to 1751, from 1843 to 1845, from 1851 to 1854, in 1859, in 1862, in 1869–1870, from 1874 to 1876, in 1899 and in 1900.

The transept of the Cathedral of Noyon has been subject to important restorations which have altered its original character. All the pointed arches were made again in the Fourteenth and Fifteenth Centuries and many of the capitals damaged by the fire of 1293 were restored towards the end of the Thirteenth Century; but you can still see the leaves

of the arum curved into balls and acanthus leaves on several of the drums. The style of the Porte Saint Eutrope, the great arch of which is headed by a massive gable, proves that the south transept is a little older than the north.

Inside, the transept contains arches and bases similar to those of adjoining chapels, tierce-point and circular windows like those in the apse; but the architect substituted for the trefoiled arching above the choir-stalls, which stopped at the transept entrances, a regular open gallery formed of little arcades with circular arches.

The south transept of the Cathedral of Soissons, begun towards 1180 and built perhaps by the same architect as the apse of Saint-Rémi of Reims, bears the marks of a much more advanced style. We must conclude, therefore, that the transept of Notre-Dame de Noyon was finished about 1170.

Work upon the nave of Notre-Dame of Noyon was interrupted towards 1170 after the completion of the two bays already mentioned. When the masons returned to the work the style of the decoration for the capitals had changed and the heavy flora was replaced by crockets that resemble a plantain leaf. You can see exactly the same crockets on the capitals of the transept in the Cathedral of Soissons, built, like the six first bays of Notre-Dame of Noyon, between 1180 and 1190.

The new architect continued the work of his predecessor in diminishing the girth of the heavy columns; in lowering the level of the bases, the profile of which he modified; and in suppressing the rings of the little columns; but he respected the general arrangement of the bays and the stalls without breaking the archivolts of the windows and the arches of the little gallery. This nave should be considered

NOYON CATHEDRAL

the prototype of that of the Cathedral of Senlis, consecrated on June 16, 1191, and completely restored in its upper part after the fire of 1504. The architect of the Cathedral of Laon was also inspired by the arrangement of the nave of Noyon.

In the Fourteenth Century they celebrated in the Cathedral two burlesque ceremonies whose origin was much more ancient. The first, which took place on Dec. 28, was called the Feast of Innocents. A bishop chosen by the choir-boys from their own ranks, or among the canons, held the office for a day and gave his benediction to the faithful. The choir-boys sat in the stalls and the priests took their places. When this Feast became a scandal, the Chapter tried to suppress it; but in vain, for it was regularly celebrated until 1625. The Feast of Fools, which took place on Jan. 5, was characterized by the election of a king, who with his companions gave himself up to veritable buffoonery in the choir of the Cathedral. Then mounting his horse before the steps of the great entrance, he rode through the town and the suburbs. Forbidden in 1419 and reëstablished shortly afterwards, this festival was suppressed in 1721; but the Chapter had little by little curtailed the privileges of the king from the Sixteenth Century.

In 1757 the ancient choir-stalls were replaced by those now in the sanctuary. The screen with which the choir was enclosed was erected at the same period and the chapter gave orders to demolish the *jubé*, which must have dated from the Thirteenth or Fourteenth Century, because the painter, Etienne Gourdin, was ordered to clean it in 1460. The Gothic altar also disappeared, for the carpenter Courtois made the model of a wooden altar *à la Romaine* surmounted by a palm tree which shadowed the tabernacle.

At the same time they had the unhappy idea of closing up the lower windows of the transepts in order to make niches for the reception of statues. All this work was finished by May 19, 1757.

During the Revolution the Cathedral was despoiled of its treasure and its clocks, and the sculpture of its porches suffered mutilation. The inventories of the treasure, dated Feb. 25, 1790, mention seventeen reliquaries in silver, or silver-gilt, already described in the inventory of 1783, which contains more precise details of their form. The Cathedral still possesses eight pieces of tapestry representing the scenes of the Deluge and the story of Noah, the beautiful daïs given in 1755 by the monk, Montain, and a number of embroidered garments, which, generally speaking, comprise six copes, a chasuble, two tunics, two stoles and three maniples.

The municipality decided on Oct. 28, 1793, that the statues of the porches should be broken; and all the sculpture of the tympanums and of the sub-bases were mutilated. This act of vandalism was executed the following day at the expense of the town. The workmen threw some fragments of the sculpture into a vault which they found under the north tower and from which two large pieces of the statue of a bishop of the Thirteenth Century were recovered in 1856. At the moment when a mason was about to smash the high altar, André Dumont, deputy to the Convention, who was passing through Noyon, observed that its carvings were in a sense mythological and saved this work of art from the Revolutionary hammer. The first Festival of the Goddess Reason was celebrated in the Cathedral on Nov. 20, 1793.

After all these mutilations the nave and the lower part

of the Cathedral were transformed into a stable in February, 1794, and here about eight hundred horses were stalled. The transept was converted into a storehouse for fodder, and the choir became a dancing-hall where the *citoyens* had a reunion every decade.

The history of the Cathedral in the Nineteenth Century may be divided into two periods. During the first, which ended in the year 1842, the fabric tried to regain its furniture and to repair the damages caused by the Revolution; in the second period, which began in 1843, the restoration of the Cathedral was begun, which has continued to the present day.

The windows which had greatly suffered were repaired by Vantigny du Valois from 1805 to 1807 and in 1811.

Napolean I. and Marie-Louise visited the Cathedral in 1810, after having been received by the clergy on the *place du parvis*. The solemn reception of the Duchesse de Berry in the Cathedral took place on May 21, 1821.

ST. PAUL'S, LONDON

DEAN MILMAN

WHAT building in its exterior form does not bow its head before St. Paul's? What eye, trained to all that is perfect in architecture, does not recognize the inimitable beauty of its lines, the majestic yet airy swelling of its dome, its rich harmonious ornamentation? It is singular, too, that St. Paul's, which, by its grandeur, of old asserted its uncontested dignity, as a crown and glory of London, now that it is invaded far and near, by huge tall fabrics, railway termini, manufactories and magazines, with immense chimneys, still appears at a distance with a grace which absolutely fascinates the eye, the more exquisite from the shapelessness of all around, and of all within a wide range about it. Mr. Fergusson, though sternly impartial and impatient of some defects which strike his fastidious judgment, wrote: "It will hardly be disputed that the exterior of St. Paul's surpasses in beauty of design all the other examples of the same class which have yet been carried out; and whether seen from a distance or near, it is externally, at least, one of the grandest and most beautiful churches in Europe." But with the matchless exterior ceases the superiority, and likewise, to a great degree, the responsibility of Wren. His designs for the interior were not only not carried out, but he was in every way thwarted, controlled, baffled in his old age, to the eternal disgrace of all concerned; the victim of the pitiful

ST. PAUL'S, LONDON

jealousy of some, the ignorance of others, the ingratitude of all.

The architect, himself, had the honour of laying the first stone (June 21, 1675). There was no solemn ceremonial; neither the King, nor any of the Court, nor the Primate, nor the Bishop (Henchman died in the course of that year), nor even, it should seem, was Dean Sancroft, or the Lord Mayor present.

A curious incident, however, not long afterwards occurred, which was taken notice of by some people as a memorable omen. When the surveyor in person had set out upon the place the dimensions of the great dome, a common labourer was ordered to bring a flat stone from the heaps of rubbish (such as should first come to hand) to be laid for a mark and direction to the masons; the stone which he immediately brought and laid down for the purpose happened to be a piece of a gravestone, with nothing remaining of the inscription but this single word in large capitals, RESURGAM.

The removal of the ruins of the old Cathedral was a long and difficult process. Obstinate old St. Paul's would not surrender possession of the ground which it had occupied for so many centuries. The work had to be done by hard manual labour. Wren tried the novel experiment of blowing up the tower, the firmest part, with gun-powder; but the alarm caused by the first explosion, at the second, a fatal accident—the loss of life by the mismanagement of the persons employed—threw him back on more tedious tools, the pickaxe and shovel, with which he beat down the more solid walls.

The foundation determined and laid, St. Paul's began to rise and continued to rise, without check or interruption. The coal duty, on every change of sovereign or dynasty and

Parliament, was continued and was paid, it would seem, without murmur or difficulty. The quarries of Portland supplied their excellent stone in abundance. Wren might seem as if he ruled over the vassal island; roads were made to convey the stone with the greatest facility to the port. An admirable and obedient regiment of masons and workmen was organized. Strong, his master-mason, assisted in laying the first stone, June 21, 1675, and in fixing the last in the lantern. St. Paul's arose and the architect pursued his work undisturbed by the great political changes which gave a new line of kings to the throne of England and perfected our constitution. On Dec. 2, 1697, twenty-two years after the laying of the first stone, the Cathedral of St. Paul was opened for Divine service. It was a great national pomp to commemorate an event of the highest national importance, the thanksgiving day for the Peace of Ryswick. Since that time the services have gone on uninterruptedly in Wren's St. Paul's.

In 1710 Sir Christopher Wren, by the hands of his son, attended by Mr. Strong, the master-mason who had executed the whole work, and the body of Freemasons, of which Sir Christopher was an active member, laid the last and highest stone of the lantern of the cupola, with humble prayers for the Divine blessing on his work.

If ever there was an occasion on which the heart of man might swell with pardonable pride, it was the heart of Wren at that hour, whether he himself was actually at the giddy summit of the building, or watched his son's act from below. The architect looked down, or looked up and around, on this great and matchless building, the creation of his own mind, the achievement of his sole care and skill; the whole building stretching out in all its perfect harmony with its

fine horizontal lines, various yet in perfect unison, its towers, its unrivalled dome, its crowning lantern and cross. All London had poured forth for the spectacle, which had been publicly announced, and were looking up in wonder to the old man, or his son, if not the old man himself, who was, on that wondrous height, setting the seal, as it were, to his august labours.

The form of St. Paul's is that of the long or Latin cross. Its extreme length, including the porch, is 500 feet; the greatest breadth, that is to say across the transept but within the doors of the porticoes, 250 feet; the width of the nave, 118 feet. There are, however, at the foot or western end of the cross, projections northward and southward, which make the breadth 190 feet. One of these, that, namely, on the north side, is used as a morning chapel, and the other, on the south side, contains the Wellington Monument, but was formerly used as the Consistory Court. At the internal angle of the cross are small square bastion-like adjuncts, whose real use is to strengthen the piers of the dome; but they are inwardly serviceable as vestries and a staircase. The height of the Cathedral on the south side to the top of the cross is 365 feet.

The exterior consists throughout of two orders, the lower being Corinthian, the upper composite. It is built externally in two stories, in both of which, except at the north and south porticoes and at the west front, the whole of the entablatures rest on coupled pilasters, between which in the lower order a range of circular-headed windows is introduced. But in the order above, the corresponding spaces are occupied by dressed niches standing on pedestals pierced with openings to light the passages in the roof over the side aisles. The upper order is nothing but a screen to hide the flying-

buttresses carried across from the outer walls to resist the thrust of the great vaulting. The west front has a magnificent portico, divided, like the rest of the building, into two stories. The lower consists of twelve coupled and fluted columns, that above has only eight, which bear an entablature and pediment of which the tympanum is sculptured in bas-relief, representing the conversion of St. Paul. On the apex of the pediment is a figure of the Saint himself, and at its extremities on the right and left of St. Paul are figures of St. Peter and St. James. The transepts are terminated upwards by pediments, over coupled pilasters at the quoins, and two single pilasters in the intermediate space. On each side of the western portico a square pedestal rises over the upper order, and on each pedestal a steeple, or campanile tower, supported upon triangular groups of Corinthian columns finishing in small domes, formed by curves of contrary flexure very like bells. Lower down, in front of these campaniles, the Four Evangelists are represented with their emblems. In the face of the southern campanile a clock is inserted. A flight of steps, extending the whole length of the portico, forms the basement. In the southwest tower is the Great Bell of St. Paul's, cast in 1709 by Richard Phelps and Langley Bradley. It is ten feet in diameter, ten inches thick in metal and weighs 11,474 pounds.

On the north side is a semicircular portico, consisting of six Corinthian columns, forty-eight inches in diameter, resting on a circular flight of twelve steps of black marble and finishing in a semi-dome. Above is a pediment resting on pilasters in the wall, on the face of which are the Royal Arms, supported by angels with palm branches, and under their feet the lion and the unicorn, the statues of five of the Apostles being placed at the top at proper distances.

The south portico answers to the north, except that on account of the lowness of the ground on that side of the church, it is entered by a flight of twenty-five steps. In the pediment above is represented a Phœnix rising from the flames. On the top of the pediment are five other figures of Apostles. The choir terminates eastward in a shallow semi-circular apse. Under the lower principal window, beneath a crown, and surrounded by the Garter, is the cypher of King William and Queen Mary.

The dome, which is by far the most magnificent and elegant feature in the building, rises from the body of the church in great majesty. It is 145 feet in outward and 108 feet in inward diameter. Twenty feet above the roof of the church is a circular range of twenty-two columns, every fourth intercolumniation being filled with masonry, so disposed as to form an ornamental niche or recess, by which arrangement the projecting buttresses of the cupola are concealed. These, which form a peristyle of the composite order with an unbroken entablature, enclose the interior order. They support a handsome gallery adorned with a balustrade. Above these columns is a range of pilasters, with windows between them, forming an attic order, and on these the great dome stands. The general idea of the cupola, as appears from the *Parentalia*, was taken from the Pantheon at Rome. On the summit of the dome, which is covered with lead, is a gilt circular balcony, and from its centre rises the lantern, adorned with Corinthian columns. The whole is terminated by a gilt ball and cross.

On ascending the steps at the west end of the church, we find three doors, ornamented at the top with bas-reliefs; that over the middle door representing St. Paul preaching to the Bereans. The interior of the nave is formed by an

arcade resting on massive pillars, and dividing the church into a body and two aisles. The eastern piers of the nave serve at the same time for the support of the cupola. They are wider than the other piers, and are flanked by pilasters at their angles and have shallow oblong recesses in the intercolumniations. The roof over these piers is a boldly coffered waggon vault, which contrasts very effectively with the rest of the vaulting.

The nave is separated from the choir by the area over which the cupola rises. From the centre of this area, the transepts, or traverse of the cross, diverge to the north and south, each extending one severy, or arch, in length. The choir, which is vaulted and domed over, like the nave and transepts, from the top of the attic order, is terminated eastward by a semicircular tribune, of which the diameter is, in general terms, the same as the width of the choir itself. The western end of the choir has pillars similar to those at the eastern end of the nave, uniform with which there are at its eastern end piers of the same extent and form, except that they are pierced for a communication with the side aisles. Above the entablature and under the cupola is the Whispering Gallery, and in the concave above are representations of the principal passages of St. Paul's life in eight compartments, painted by Sir James Thornhill.

The dome is pierced with an eye in its vertex, through which a vista opens to the small dome in which the great cone terminates. Between the inner and outer dome are stairs which ascend to the lantern.

Wren, besides the interference with his designs for the interior embellishment of the Cathedral, might look with some disappointment on the incompleteness of his work, the temporary windows, mean and incongruous, which re-

mained, and in many parts still remain in our own day; the cold, unadorned east end, for which he had designed a splendid Baldachin, and in general the nakedness of the walls, which he had intended to relieve, perhaps with marbles, certainly with rich mosaics.

But even in the interior there was some consolation, some pride in the partial fulfillment of his designs. The exquisite carvings of Grinling Gibbons in the stall-work of the choir were not merely in themselves admirable, but in perfect harmony with the character of the architecture. They rivalled, if they did not surpass, all Mediæval works of their class in grace, variety, richness; they kept up an inimitable unison of the lines of the building and the decoration. In the words of Walpole "there is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers and chained together the various productions of the elements with a fine disorder natural to each species."

The naked walls, the arcades, the recesses of St. Paul's might seem to have been designed, and were intended by the architect for the reception of monuments, but there was a prejudice against them which long remained invincible, and it was not until the year 1796 that the first monument was in fact erected.

The first statue admitted at St. Paul's was not that of a statesman, a warrior, or even of a sovereign; it was that of John Howard, the pilgrim; not to gorgeous shrines of saints and martyrs, not even to holy lands, but to the loathsome depths and darkness of the prisons throughout what called itself the civilized world. The second statue, at the earnest entreaty of Sir Joshua Reynolds, was that of Samuel Johnson. Though Johnson was buried in the Abbey among his

brother men of letters, yet there was a singular propriety in the erection of Johnson's statue in St. Paul's. Sir Joshua Reynolds took the third place. The fourth was adjudged to that remarkable man Sir W. Jones, the first who opened the treasures of Oriental learning, the poetry and wisdom of our Indian Empire to wondering Europe.

At the angle of the south transept against the east face of the great pier supporting the dome is the monument of Admiral Lord Nelson, which formerly stood at the entrance to the choir. The funeral of Nelson was a signal day in the annals of St. Paul's. When Wellington, full of years, descended to the grave, the first thought was that he should repose by the side of Nelson. But this was found impossible. But to the east, the place of honour, there was in the crypt what may be described as a second chapel. Nelson was left in undisputed possession of his own; the second chapel was devoted to Wellington. His sarcophagus is a mass of Cornish porphyry, wrought in the simplest and severest style, unadorned, and, because unadorned, more grand and impressive. It was long the only memorial of Wellington at St. Paul's, for his monument was not completed until more than twenty-five years after his funeral, and not till after the death of the eminent sculptor by whom it had been designed.

At the extreme east, in the south aisle, repose the mortal remains of Sir Christopher Wren. At the feet of Wren repose a long line of artists who have done honour to England. On May 3, 1793, with an almost royal procession of nearly a hundred carriages, the body of Sir Joshua Reynolds was conveyed to the Cathedral. Here too rests J. W. M. Turner. It was Turner's dying request that he might repose as near as possible to Sir Joshua Reynolds.

It remains only to mention the library, a large room over the Wellington Chapel, of which the door is in the gallery above the south isle, and to which access can also be obtained by the so-called geometrical staircase, a flight of steps ingeniously constructed and appearing to hang together without any visible support. The ancient library of the Cathedral, with but rare exceptions, perished in the Great Fire. The carving of the beautiful wooden brackets supporting the gallery, and of the stone pilasters, is said to be by Grinling Gibbons. The floor consists of 2,300 pieces of oak inlaid without nails or pegs. The library contains a model of part of the west front of the Cathedral, once in the possession of Richard Jennings, the master-builder of the Cathedral.

COLOGNE CATHEDRAL

ESTHER SINGLETON

COLOGNE, "the Rome of the North," is rich in churches and shrines, but they are all overshadowed by the glory of the magnificent Cathedral, one of the noblest examples of Gothic architecture in existence. Too magnificent, indeed, to be the work of any human genius, the following legend endeavours to account for it. One day, while seated on the banks of the Rhine, the despairing architect, who had been commissioned by the Archbishop of Cologne to build a Cathedral that would surpass all others, was approached by the devil who showed him a superb plan and asked for his soul in payment. The architect was unable to resist the temptation, and at midnight came to sign the pact. He, however, snatched the plan and by means of a piece of the True Cross vanquished Satan, who exclaimed in revenge: "Your name will never be known and your work will never be finished."

For centuries it seemed as if this prediction was likely to be verified; for, although the corner-stone was laid in 1248, the Cathedral was not completed until 1880. The first part to be finished was the choir, which was consecrated in 1322. During the succeeding years, the work progressed more or less slowly. In 1447 the southern tower had mounted to the height of 180 feet; but during the Reformation work ceased altogether, and for centuries

COLOGNE CATHEDRAL

the splendid edifice was not even kept in proper repair. In the days of the French Revolution it was used as a barn. In the early days of the Nineteenth Century popular attention was directed to its unrivalled beauty, and subscription funds were started to complete it according to the original design. In 1823 restoration was begun. In 1842 the Cathedral Building Society was organized and work progressed rapidly. The nave, aisle and transepts were opened in 1848; and the interior was finished in 1863, when the North Portal and iron spire were also finished. In 1868 the old familiar crane disappeared, and in 1880 the towers of the western front were completed.

Notwithstanding the long period of its building, all the additions have been made in accordance with the original design, and the Cathedral of Cologne, therefore, presents a unity that is most rare in examples of Gothic architecture.

The edifice is in the form of a Latin cross and stands on an eminence about sixty feet above the Rhine at the north-eastern angle of the fortifications, and it may be said here that the most striking view is gained from the bridge.

The Cologne Cathedral is 511 feet long and 231 broad, the length being equal to the height of the towers and the breadth corresponding to the height of the western gable. The eye is not only charmed by the beauty of the proportions and the immensity of the noble fabric, but enraptured by its wealth of decoration. Rows of massive flying-buttresses, piers, pinnacles, spires, needles, crockets, towers, mullioned windows, portals, niches filled with figures, carvings and grotesque gargoyles astonish and almost stupefy the traveller's gaze.

The interior baffles description, with its rows of columns, noble arches and wealth of carving seen in the

glowing hues from windows that sparkle like rubies, sapphires, emeralds and topazes. The five windows on the north aisle are gifts of the Archbishop Hermann IV. (1430–1508); Archbishop Philipp of Dhaun-Oberstein (1508–1515); Count Philipp of Virneberg and of the City of Cologne (1507 and 1509). The five windows in the south aisle are the gift of King Ludwig of Bavaria in 1848 and are the finest examples of modern glass. The six windows in the sacristy date from the Sixteenth Century and those in the Chapel of the Magi from the Thirteenth. The nave is no less than 445 feet long and about 202 feet high, with five aisles, and the transepts are 282 feet wide with three aisles. Seven chapels surround the choir, which, with its slender columns crowned with flowers, its ninety-six magnificently carved stalls of the Fourteenth Century and its exquisite windows, is the gem of the Cathedral. Moreover, it is separated from the apse by fourteen pillars, on which stand fourteen statues of the Virgin, Christ and the Twelve Apostles, coloured and gilt, masterpieces of Fourteenth Century carving. Behind them hang tapestries worked by the ladies of Cologne from cartoons by the painter, Ramboux.

The angels in the spandrels between the gallery and arches in fresco by Steinle were the gift of King Frederick William IV.

The colossal statue of St. Christopher stands in the south transept and another noteworthy feature is the folding-altar of St. Agilolphus (1521), a masterpiece of carving. The organ, built in 1572, is also famous; but the screen dates only from 1848. The chapel of St. Michael contains an altar with carvings of the Fifteenth Century; St. Engelbert's chapel contains an altar dating from 1683, on which stands

a crucifix said to have belonged to the old Cathedral destroyed by fire.

The tomb of the founder of the present Cathedral, Archbishop Conrad von Hochstaden (1238–1261), is situated in the Chapel of St. John, where is also preserved a drawing of the two west towers found in an inn at Darmstadt in 1814. In the Chapel of the Virgin hangs a famous Assumption by Overbeck, and in that of St. Agnes, the still more celebrated *Dombild*, painted in 1426, by Meister Stephan Lochner, the crowning work of the Cologne School, representing the Adoration of the Magi, and on the one wing St. Ursula and the 11,000 Virgins and on the other St. Gereon with the Theban Legion.

The most famous chapel, however, is that of the Magi, situated immediately behind the high altar, which contained until 1864 the relics of the Three Kings, now transferred to the sacristy. The skulls of the three Magi are said to have been originally found by St. Helena during her visit to the Holy Land and carried by her to Constantinople. The Archbishop Eustorgio, to whom Constantine presented them, carried them to Milan and they were obtained by Frederick Barbarossa when he invaded Milan in 1163 and by him presented to the Archbishop of Cologne. Their presence in Cologne made the Cathedral a shrine of special sanctity.

The Chapel of the Three Kings was dedicated in 1660 and is illuminated with some of the oldest windows in the Cathedral, depicting The Adoration of the Magi and various saints and Old Testament characters.

The reliquary, in which the skulls of Gaspar, Melchior and Balthazar repose crowned with jewelled diadems, is a superb example of Twelfth Century workmanship. It is

of gilded copper and pure gold, ornamented with figures of the Saviour, Virgin and others and enriched with more than 1,500 precious stones and cameos, and surmounted by an enormous topaz.

The sacristy contains other treasures and many splendid vestments, including the "Clementine Suit," made for the Archbishop Clement Augustus of Bavaria, the embroidery of which alone cost 62,000 thalers.

COUTANCES CATHEDRAL

PAUL JOANNE

NOTRE DAME DE COUTANCES, situated on the summit of a hill, is one of the most beautiful Cathedrals of France. It is as celebrated for the ardent discussions that have been waged regarding its date as for the exceptional beauty of its style, for it is the most remarkable Gothic building in Normandy. The actual date of its construction not having been preserved in any historical document, two theories have been developed since 1830, both of which have been warmly defended and have the support of numerous experts, notwithstanding the refutations that have been made by A. de Caumont, L. Vitet, A. de Dion and A. Saint-Paul.

According to the first and older theory, the present Cathedral is the one that was built by Bishop Geoffroy de Montbray in 1090; according to the other theory, the Cathedral of the Eleventh Century lasted only until the last half of the Fourteenth Century and that the one that we see to-day dates only from the reigns of Charles V. and Charles VI. On entering the church you easily perceive that the style of the Thirteenth Century is here in all its unity and plenitude, and in a freshness that the cleverest imitation of a century later was never able to attain. In the main the western tower is still Roman, as the door, the windows and several vaultings show. These are the remains of the edifice constructed by Geoffroy de Montbray;

and by these you can see how different was the style of the Cathedral of the Eleventh Century from that of the present building. If you then pass into the north chapels of the nave, you will see that these chapels are in a Pointed Style a little more advanced than the adjacent side aisle, for they have been built later, and, according to several contemporaneous inscriptions, they were constructed by the Archbishop Jean d' Essey from 1251 to 1274. Therefore the present Cathedral was built a long time after the Eleventh Century and a little before 1251. It is probable that this edifice is for the most part due to the long episcopate of Hugues de Morville (1208–1238). Perhaps the choir was not entirely finished when Jean d' Essey founded his chapels.

The façade is flanked by two Roman towers starting from the foundation, restored and raised in the Thirteenth Century. There is only one large porch in the centre; the little side doors only lead to the lower story of the towers. These about seventy-seven or seventy-eight metres in height are crowned by magnificent towers slightly different in their details and restored many times in their original style. Two other lateral doors open into the transept of the nave which leads from the towers. That of the south —the usual entrance to the Cathedral—was skilfully restored in the Seventeenth Century by Claude Auvey, who before becoming Bishop of Coutances, was the famous singer of La Sainte-Chapelle, whom Boileau took for the hero of his *Lutin*. The porches have very few statues and bas-reliefs; the sculpture of the whole edifice is above all else decorative and, moreover, charming in both composition and execution. Lobed and floral ornaments in great variety are the principal motives. Unfortunately on the outside the apse is hidden by the Bishop's garden; and consequently it

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is difficult to admire from close range the harmonious proportions.

Above the transept, there rises an enormous octagonal tower, called *le Plomb*, and you can ascend the cupola which it covers to appreciate the interior of the Cathedral, and, on the terrace that it surmounts, to enjoy the panorama that unfolds from its summit. It is flanked by turrets on the four diagonal sides. This dome (fifty-seven metres wide and forty-five high), forming in the interior a magnificent lantern, is composed of two stories with a gallery similar to a triforium. On the exterior the flying-buttresses that ornament this tower are, like its walls, ornamented with crockets that are formed like full blown flowers.

The interior, ninety-five metres long and twenty-eight high, is in the ordinary form of a Gothic cathedral. However, the choir has no triforium.

GLASGOW CATHEDRAL

JOHN HONEYMAN

ALTHOUGH Glasgow Cathedral is one of the smallest, it is by no means the least interesting of British cathedrals. Like every other it requires to be very carefully examined before it is understood: indeed I know no other so likely to lead a hasty observer to false conclusions. The history of the building can only be read in its architecture, for unfortunately the early records of the See have been lost, and we have no reliable information on the subject earlier than the Fifteenth Century.

As we have not even a fragment *in situ* of older date than 1180, we must begin our history there. That fragment, which is situated at the southwest corner of the present crypt, seems to indicate that the church built about that period had a crypt. Crypts were at that time fashionable, and here the configuration of the ground naturally suggested one. We know nothing more of this Twelfth Century church; but it seems probable that it had no nave, as we find that very early in the Thirteenth Century a nave was designed and partly built, as it still stands.

Towards the middle of the Thirteenth Century (not I think before 1240) the crypt and choir were erected. It seems quite evident that from the commencement of this great work operations on the nave were entirely suspended, but that the transept at least was completed about the same

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time as the choir. The work was thereafter carried on westward slowly but steadily till the nave was finished, about forty or fifty years after the choir. It will be noticed that the base of the choir is entirely different from that of the nave. The same base is carried round the chapter-house, which was probably founded at the same time; but the chapter-house above the level of the base was not built till after the completion of the nave, probably about 1425–35. It was left down like the nave, so that nothing might interfere with the completion of the choir.

Any one unfamiliar with the later Scotch styles, and who did not know that this crypt was erected by Archbishop Blackadder in the Sixteenth Century would be very much puzzled by this building. It is as unlike English work of the same period as can well be imagined. At first sight, looking at the outside of it, one would say that it was Early English. The builders seem to have done their best to copy from the adjoining crypt. The plan of the window-jambs is very much the same, and even the mouldings; but I have never seen an instance where a late workman has managed to make an early capital or base. The late work is sure to be detected there if nowhere else; and here, as both can be seen from the same spot, it is interesting to compare the one with the other.

The spire is the most modern portion of the building. The upper part of the tower was not erected till 1425, and the spire considerably later, so we have the following sequence—1st, portion of a building erected about 1170–90; 2d, part of a nave, *circa* 1200–20; 3d, crypt and choir, 1240–80; 4th, upper part of nave, 1270–1300; 5th, chapter-house, *circa* 1425; 6th, tower, 1425; 7th, south crypt, 1500; 8th, spire. So that we have the remains of work

done from time to time during a period of three hundred years.

I shall now refer to some of the most interesting and peculiar features of the building. The most interesting, of course, is the crypt. I have seen crypts which were as interesting to me because more puzzling, but none so beautiful. In this respect there is nothing at all to compare with it. It was the last important crypt built in Britain, and the designer had at his disposal the whole resources of the perfected Pointed Style. He had also a most suitable site for the purpose; and it must be admitted that he made the most of his opportunities, as both the general disposition and grouping of the parts, and all the details, are alike admirable.

The approach to the crypt from the upper church is by two stairs going down north and south from the transept, turning east into the aisles. The north approach, east from the transept, has been completed in accordance with what has, no doubt, been the architect's original design, but he has not been allowed to repeat his beautiful design on the south side. Returning to the transept, it will be observed that on descending the first flight of steps north and south you enter porches with elaborate groined vaults of the same age as Blackadder's crypt; but the piers from which this vaulting springs are of the same age as the main crypt. It would thus seem that the original design here was never completed, or that it was altered towards the end of the Fifteenth Century.

In the nave the most noticeable points are that the bases of the responds at the transept and the bases of the shafts on the aisle-walls are distinctly older than the bases of the main piers and the bases of the west responds. The piers

might at first sight be taken to be older than the piers of the choir; but while I think the builders have been influenced by an older design (as in the case of the chapter-house) they have taken such liberties with it in matters of detail as to prove that the work was actually executed after the erection of the choir. Thus on these piers we have not only the later base but the fillets on the shafts, and a somewhat clumsy late variety of capital.

In the choir we have the somewhat unusual feature of a pier in the centre carrying the east gable, and over it four lancets instead of the more usual five. The plate-tracery of the side-aisle windows is also worthy of notice, being very peculiar. The arrangement of the east end is altogether exceptional, and has no doubt been influenced by the peculiarity of the site. The centre pier may be said to continue the arcade round the east end. The aisles are also continued round; but at this point the aisle is double, and the bays of the outer or east aisle have been used as chapels. The design of the Lady Chapel, and of its east end especially, is exceedingly elegant.

The south crypt, commonly called "Blackadder's Aisle," or more correctly, as Mr. Andrew Macgeorge has shown (*Old Glasgow*), the "Aisle of Fergus," is chiefly interesting as an illustration of the pertinacity with which the Scotch architects stuck to the earlier forms long after their use had been discontinued in England. From the outside this looks much more like Early English than Sixteenth Century work, and even inside we can find no trace of the Perpendicular style, yet it was not begun till the very end of the Fifteenth Century, and was probably not completed till the early part of the Sixteenth.

COMO CATHEDRAL

JOHN ADDINGTON SYMONDS

THE Cathedral of Como is perhaps the most perfect building in Italy for illustrating the fusion of Gothic and Renaissance styles, both of a good type and exquisite in their sobriety. The Gothic ends with the nave. The noble transepts and the choir, each terminating in a rounded tribune of the same dimensions, are carried out in a simple and decorous Bramantesque manner. The transition from the one style to the other is managed so felicitously and the sympathies between them are so well developed, that there is no discord. What we here call Gothic, is conceived in a truly Southern spirit, without fantastic efflorescence or imaginative complexity of multiplied parts; while the Renaissance manner, as applied by Tommaso Rodari, has not yet stiffened into the lifeless neo-Latinism of the later Cinque Cento; it is still distinguished by delicate inventiveness and beautiful subordination of decorative detail to architectural effect. Under these happy conditions we feel that the Gothic of the nave, with its superior severity and sombreness, dilates into the lucid harmonies of choir and transepts like a flower unfolding. In the one the mind is tuned to inner meditation and religious awe; in the other the worshipper passes into a temple of the clear explicit faith—as an initiated neophyte might be received into the meaning of the mysteries.

After the collapse of the Roman Empire the district of

COMO CATHEDRAL

Como seems to have maintained more vividly than the rest of Northern Italy some memory of classic art. *Magistri Comacini* is a title frequently inscribed upon deeds and charters of the earlier Middle Ages as synonymous with sculptors and architects. This fact may help to account for the purity and beauty of the Duomo. It is the work of a race in which the tradition of delicate artistic invention had never been wholly interrupted. To Tommaso Rodari and his brothers, Bernardino and Jacopo, the world owes this sympathetic fusion of Gothic and the Bramantesque styles; and theirs, too, is the sculpture with which the Duomo is so richly decorated. They were natives of Maroggia, a village near Mendrisio, beneath the crests of Monte Generoso, close to the Campione, which sent so many able craftsmen out into the world between the years 1300 and 1500. Indeed the name of Campionesi would probably have been given to the Rodari, had they left their native province for service in Eastern Lombardy. The body of the Duomo had been finished when Tommaso Rodari was appointed master of the fabric in 1487. To complete the work by the addition of a tribune was his duty. He prepared a wooden model and exposed it, after the fashion of those times, for criticism in his *bottega*; and the usual difference of opinion arose among the citizens of Como concerning its merits. Cristoforo Solaro, surnamed Il Gobbo, was called in to advise. It may be remembered that when Michelangelo first placed his Pietà in St. Peter's, rumour gave it to this celebrated Lombard sculptor, and the Florentine was constrained to set his own signature upon the marble. The same Solaro carved the monument of Beatrice Sforza in the Certosa of Pavia. He was indeed in all points competent to criticize or to confirm the design

of his fellow-craftsman. Il Gobbo disapproved of the proportions chosen by Rodari, and ordered a new model to be made; but after much discussion, and some concessions on the part of Rodari, who is said to have increased the number of windows and lightened the orders of his model, the work was finally entrusted to the master of Maroggia.

Not less creditable than the general design of the tribune is the sculpture executed by the brothers. The north side door is a masterwork of early Renaissance chiselling, combining mixed Christian and classical motives with a wealth of floral ornament. Inside, over the same door, is a procession of children seeming to represent the Triumph of Bacchus with perhaps some Christian symbolism. Opposite, above the south door, is a frieze of fighting Tritons—horsed sea deities pounding one another with bunches of fish and splashing the water, in Mantegna's spirit. The doorways of the façade are decorated with the same rare workmanship; and the canopies, supported by naked fauns and slender, twisted figures, under which the two Plinies are seated, may be reckoned among the supreme achievements of delicate Renaissance sculpture. The Plinies are not like the work of the same master. They are older, stiffer, and more Gothic. The chief interest attaching to them is that they are habited and seated after the fashion of Humanists. This consecration of the two Pagan saints beside the portals of the Christian temple is truly characteristic of the Fifteenth Century in Italy. Beneath, are little bas-reliefs representing scenes from the respective lives, in the style of carved predellas on the altars of saints.

The whole church is peopled with detached statues, among which a Sebastian in the Chapel of the Madonna must be mentioned as singularly beautiful. It is a finely

modelled figure, with the full life and the exuberant adolescence of Venetian inspiration. A peculiar feature of the external architecture is the series of Atlantes, bearing on their shoulders urns, heads of lions, and other devices, and standing on brackets round the upper cornice just below the roof. They are of all sorts: young and old, male and female; classically nude and boldly outlined. These water-conduits, the work of Bernardo Bianco and Francesco Rusca, illustrate the departure of the earlier Renaissance from the Gothic style. They are gargoyles; but they have lost the grotesque element. At the same time the sculptor, while discarding Gothic tradition, has not betaken himself yet to a servile imitation of the antique. He has used invention and substituted for grinning dragons' heads something wild and bizarre of his own in harmony with classic taste.

The pictures in the chapels, chiefly by Luini and Ferrari —an idyllic Nativity, with faun-like shepherds and choirs of angels—a sumptuous adoration of the Magi—a jewelled Sposalizio with abundance of golden hair flowing over draperies of green and crimson—will interest those who are as yet unfamiliar with Lombard painting. Yet their architectural setting, perhaps, is superior to their intrinsic merit as works of art; and their chief value consists in adding rare dim flakes of colour to the cool light of the lovely church. More curious, because less easily matched, is the gilded woodwork above the altar of S. Abondio, attributed to a German carver, but executed for the most part in the purest Luiniesque manner. The pose of the enthroned Madonna, the type and gesture of S. Catherine and the treatment of the Pietà above, are thoroughly Lombard, showing how Luini's ideal of beauty could be ex-

pressed in carving. Some of the choicest figures in the Monastero Maggiore at Milan seem to have descended from the walls and stepped into their tabernacles on this altar. Yet the style is not maintained consistently. In the reliefs illustrating the life of S. Abondio we miss Luini's childlike grace, and find instead a something that reminds us of Donatello—a seeking after the classical in dress, carriage and grouping of accessory figures. It may have been that the carver, recognizing Luini's defective composition, and finding nothing in that master's manner adapted to the spirit of relief, had the good taste to render what was Luiniesquely lovely in his female figures, and to fall back on a severer model for his bas-reliefs.

The building-fund for the Duomo was raised in Como and in its districts. Boxes were placed in all the churches to receive the alms of those who wished to aid the work. The clergy begged in Lent, and preached the duty of contributing on special days. Presents of lime and bricks and other materials were thankfully received. Bishops, canons and municipal magistrates were expected to make costly gifts on taking office. Notaries, under penalty of paying 100 soldi if they neglected their engagement, were obliged to persuade testators, *cum bonis modis dulcitur*, to inscribe the Duomo on their wills. Fines for various offences were voted to the building by the city. Each new burgher paid a certain sum ; while guilds and farmers of the taxes bought monopolies and privileges at the price of yearly subsidies. A lottery was finally established for the benefit of the fabric. Of course, each payment to the good work carried with it spiritual privileges ; and so willingly did the people respond to the call of the Church, that during the Sixteenth Century the sums subscribed amounted to 200,000 golden crowns.

Among the most munificent donators are mentioned the Marchese Giacomo Gallio, who bequeathed 290,000 lire, and a Benzi, who gave 10,000 ducats.

While the people of Como were thus straining every nerve to complete a pious work, which, at the same time is one of the most perfect masterpieces of Italian art, their lovely lake was turned into a pirate's stronghold, and its green waves stained with slaughter of conflicting navies.

VASSILI-BLAGENNOI, MOSCOW

THÉOPHILE GAUTIER

IMAGINE on a kind of terraced platform the most extraordinary and incoherent conglomeration of cabins, cells, outside stairways, arched galleries, recesses and unexpected projections of unsymmetrical porches, chapels in juxtaposition, windows cut through as if by accident, and indescribable forms resulting from the interior arrangements, as if the architect had begun at the centre of the building and had pushed the edifice outwards. From the roof of this church, which you would take for a Hindu, Chinese, or Thibetan pagoda, springs a forest of the strangest and most fantastic bell-towers. The central one, which is the highest and most massive, consists of three or four stories from its base to the spire. First come little columns and denticulated fillets; then pilasters framing long, mullioned windows; then a collection of small arches superimposed upon one another; and then the spire, the ridges of which are denticulated with little crockets.

The whole ends with a lantern terminated by an inverted golden bulb bearing the Russian cross at its summit. The other towers, though smaller in size and height, are shaped like minarets and their fantastically decorated turrets terminate with that same peculiar swelling into onion-shaped cupolas. Some are hammered into facets; some are ribbed; some are cut into diamond points like pineapples; some are ornamented with spiral stripes; some are covered with

VASSILI-BLAGENNOI, MOSCOW

scales; some are lozenge-shaped; some look like honeycombs; and all carry on their summits the cross and the golden ball.

The fantastic effect of Vassili-Blagennoi is still further increased by the fact that it is painted in the most incongruous colours, which, however, produce an effect that is most harmonious and charming to the eye. Red, blue, apple-green and yellow accentuate the different portions of the building. The little columns, the capitals, the arches and ornaments are all painted with various tones that bring them out in strong relief. In the occasional flat surfaces the panels frame flower pots, rosettes, cyphers and grotesque figures. The domes of the bell-towers are decorated with branched patterns that resemble India shawls, and they make the roof of the church look like a sultan's *Kiosk*.

In order that nothing should be lacking to the magical effect, some particles of snow, lodged in the projections of the roof, friezes and the ornaments, made the great diapered robe of Vassili-Blagennoi seem sprinkled with silver spangles; and the whole marvellous decoration thus glittered with a thousand brilliant points of light.

Resolving to leave my visit to the Kremlin for another occasion, I immediately entered Vassili-Blagennoi, whose strange exterior had so excited my curiosity, to see if the interior would be of equal interest. The same fantastic spirit has presided over the interior arrangement and the decoration. The first and low vaulted chapel, where several lamps were twinkling, resembled a golden cavern; unexpected gleams of light flashed across the yellowish shadows and brought into relief those rigid pictures of the Greek saints as if they were phantoms. The mosaics of St. Mark's at Venice give an approximate idea of the as-

tonishing richness of their effect. In the background, the *iconostase* arose like a golden and jewelled wall between the faithful and the arcana of the sanctuary, in a kind of twilight traversed by rays of light.

Vassili-Blagennoi does not present, like other churches, a single structure composed of naves and intersecting transepts, according to ecclesiastical rules. It is formed rather of a number of churches and chapels placed side by side and independent of each other. Each bell-tower contains one chapel, which seems to arrange itself as it pleases in this mould. The vault is the terminal of the spire, or bulb of the cupola: you might fancy yourself inside the enormous helmet of a Tartar or Circassian giant. All these canopies are marvellously painted and gilded. And so are the walls covered with figures, intentionally of a hieratic barbarism, which the Greek monks of Mount Athos have preserved from century to century, and which in Russia deceives the inattentive observer more than once with regard to the age of a building. It is a strange sensation to find yourself in this mysterious sanctuary, where personages well known to the Roman Catholic cult, mingled with special saints of the Greek calendar, seem, with their constrained, archaic and Byzantine appearance, to have been awkwardly translated into gold by the infantile devotion of a primitive people. These images that seem like idols appear to regard you through the enamelled openings of the *inconostases* where they have arranged themselves symmetrically upon the golden walls, opening their great fixed eyes and lifting their brown hands with fingers held in a symbolic fashion, and produce by their wild superhuman and immutably traditional aspect a religious feeling that could not be obtained from works of a more advanced

art. These figures, gleaming from the gold and seen by the flickering light of the lamps, easily assume a kind of fantastic life that impresses vivid imaginations, and, as the daylight declines, inspires them with a kind of sacred horror.

Narrow corridors and low-arched galleries, where each elbow touches the walls and you have to bend your head as you walk, lead from chapel to chapel. Nothing could be more fantastic than these passages: the architect seems to have taken pleasure in entangling them. You mount, you descend, you go out of the building, you enter again, you walk around a tower upon a cornice, and then you walk along through a wall by tortuous ways, like the capillary tubes of a madrepore or the roads that insects bore under the bark of a tree. At length, after so many turnings and windings, you are seized with dizziness and you imagine yourself to be a mollusk in a gigantic shell. I have said nothing of the mysterious nooks, the inexplicable dark passages leading one knows not where and obscure stairways descending into depths of darkness—for I could never finish describing such a building, in which you walk as if in a dream.

The winter days are very short in Russia, and in the deepening twilight shadows the lights of the lamps were beginning to shine more brightly before the pictures of the saints as I went out of Vassili-Blagennoi.

GLOUCESTER CATHEDRAL

DEAN SPENCE

A STRANGER gazing on the solemn beauty of Gloucester Cathedral, who knew nothing previously of its story, would hesitate before he called it a great Norman church. The lordly Perpendicular tower, if less vast than the mighty mid-tower of Lincoln—that grandest of our English towers—is certainly more graceful. The long line of Decorated windows looking into the college green, the huge choir window, the matchless Lady Chapel at the east end telling of the closing year of the Fifteenth Century—all these prominent features would indicate rather a Perpendicular and Decorated than a Norman pile.

Only when a stranger began to look more closely into the details of the exterior of the great church, he would see signs of an older school of thought. When he examined the coronet of chapels surrounding the soaring choir, or marked the tall towers flanking the transept, "Surely," he would say, "the Norman builders have done these." But he would hesitate before pronouncing it a Norman church till he passed through the south porch, the principal entrance.

Let us accompany him there. The porch itself is of Perpendicular architecture, rich with panelled tracery and sculptured figures. The great doors of the church are remarkable, much older evidently than the elaborate stone framework in which they are set. These doors are noble

GLOUCESTER CATHEDRAL

examples of Norman wood and ironwork, coloured with that delicate and tender hue which only many centuries of use can give. The doors of the south porch rank high among the very ancient doors of England.

The first impression of the nave changes all earlier thoughts of the age of the building. It is unmistakably Norman, grand beyond expression, but cold, severe and deathly white. The stained glass (mostly modern) of the Norman and Decorated windows fails to supply the evident lack of colour.

There was a time when lines of blue and scarlet and gold relieved the white vaulted roof, when altars agleam with colour and pale flickering lights gave light and brightness to the chill whiteness of this vast and mighty colonnade. On Sunday evenings, when the nave is filled with worshippers and the bright searching daylight is replaced by the yellow gleam of the little tongues of fire above the great and massive arches, the want of colour is little felt, and the noble and severe beauty of the matchless Norman work in the great nave strikes the beholder. The nave of Gloucester, to be loved and admired as it deserves, and as it appeared to men in the days of the Plantagenet Kings, must be seen in one of the many crowded evening services.

Save that the altars with their wealth of colour and light are gone, and the lines of colouring and the glint of gold of the Norman wooden ceiling no longer are visible on the stone vaulted roof above and the south aisle Norman windows are replaced with exquisite Decorated work of the time of the second Edward, there is no great structural change since the day at the close of the Eleventh Century when Abbot Fulda from Shrewsbury preached his famous sermon to the Gloucester folk, the sermon in which he fore-

told the death of the imperious and cruel Rufus in words so plain, so unmistakable, that Abbot Serlo of Gloucester, who loved the great wicked king in spite of his many sins, was alarmed, and at once sent to warn his master, but in vain. Rufus disregarded the Gloucester note of alarm, and a few hours later the news of the King of England's bloody death, in the leafy glades of the New Forest, rang through Normandy and England.

Yes, it is the same nave, only colder and whiter, on which Anselm, the saintly archbishop, and Rufus gazed; the same avenue of massy pillars—then scarcely finished—through which Maud the Empress often went to her prayers with her chivalrous half-brother, Earl Robert. Beauclerc, her father, too, and some grey-haired survivors of Hastings must have looked on these huge columns crowned with their round arches which excite our wonder to-day. They were a curious fancy of the architect of Serlo; or was it not probably a design of a yet older artist of Edward the Confessor? These enormous round shafts, which are the peculiar feature of the nave of our storied abbey, have only once been repeated, probably by the same architect in the neighbouring abbey of Tewkesbury, a few years later. There is nothing like them on either side of the silver streak of sea. The Tewkesbury copies are slightly smaller; otherwise they are exact reproductions of Gloucester.

A solid and rather ugly stone screen closes the east end of the Norman nave. You pass through a small arch in the screen, and so beneath the broad platform on which the great organ stands. Once a huge rood cross, or rather crucifix, filled up the space now tenanted by the organ. The vista has not gained by the substitution; you stand

now in another world of thought. The Norman and Romanesque conception is replaced by a creation of two hundred and more years later.

The choir on which you are now looking is very long—not too long, however, for its great height—for the fretted roof, a delicate mosaic of tender colours set in pale gold, soars high above the vaulting of the nave. The proportions are simply admirable. From the lofty traceried roof down to the elaborately tiled floor, the walls are covered with richly carved panelled work, broken here and there with delicate screens of stone. The eastern end, hard by the high altar, is the home of several shrines. There is happily no lack of colour in this part of our Cathedral. The western end is furnished with sixty richly-carved canopied stalls of dark oak mostly the handiwork of the Fourteenth Century. The curiously and elaborately fretted work of the roof we have already spoken of as a rich mosaic of gold and colours. The floor, if one dare breathe a criticism in this charmed building, is too bright and glistening, but it is in its way varied and beautiful. The carving of the reredos, a work of our own day, is, to the writer's mind, open to criticism, but is still very fair, telling in every detail of loving work and true reverence. The whole of this, the loveliest choir in England, is lit by a mighty wall of jewelled glass behind the great golden reredos.

This vast east window which floods the choir of Gloucester, beautiful as a dream with its soft silvery light faintly coloured with jewelled shafts of the richest blue and red and here and there a vein of pale gold—this vast window could not have been seen out of England, or, at least, one of the grey and misty northern countries, where gleams of light or shafts of sunshine are exceedingly precious. In

south or central Europe the effect of such a mighty window would be simply dazzling to the eye, would be painful from its excess of light.

This great east window is the largest painted window in England—the largest, the writer believes, in Europe. Its stonework exceeds in size the magnificent east window of York Minster, which stands next to it. The respective measurements are Gloucester, seventy-two feet high by thirty-eight wide; York, seventy-eight by thirty-three feet. The lower part of the centre compartments at Gloucester are not completely glazed owing to the opening into the Lady Chapel. The glass of Gloucester is on the whole light-coloured, the designers being evidently anxious that the beautiful stone panels and screen work should be seen in all their exquisite details. The glass has suffered marvellously little from the ravages of weather and the fanaticism of revolutionary times; the busy restorer, too, has dealt gently with it. There are forty-nine figures and of these thirty-seven are pronounced by our lynx-eyed experts to be absolutely genuine. Of the eighteen armorial shields in the lower lights thirteen are certainly the identical shields inserted by the survivors of Cressy. The whole of the gorgeous canopy-work has been untouched.

The subject of the paintings is the Coronation of the Virgin and the figures consist of winged angels, apostles, saints, kings and abbots. The coats-of-arms are those borne by King Edward III., the Black Prince and their knightly companions, such as the Lords of Berkeley, Arundel, Pembroke, Warwick, Northampton, Talbot and others who took part in the famous campaign in which occurred the battle of Cressy, and who in some degree were connected with Gloucestershire. The window was in fact

a memorial of the great English victory, and may fairly be termed the "Cressy" window.

While the stone work of this beautiful structure is of fully developed Perpendicular, most curiously all the details of the glass are pure Decorated. The Perpendicular work in the choir was finished before A. D. 1350, and accordingly is a very early instance of this style; our window, therefore, demonstrates that the development of the Perpendicular style took place at an earlier period among masons than it did among the craftsmen in stained glass.

The five principal historic tombs of Gloucester are in the choir. Three are on the right hand of the high altar, one is in the centre below the altar steps, and one on the left side raised on a Perpendicular bracket of unusual workmanship. The canopied tomb, in the place of honour by the altar, is, as usual, the resting-place of the founder of the abbey, Osric the Woden-descended, the near kinsman of Penda and Ethelred, the Mercian Kings.

CHARTRES CATHEDRAL

H. J. L. J. MASSÉ

SINCE the Cathedral has been scheduled as a historic monument, the government has devoted considerable sums to the repair of the fabric, and much has been done in the way of wholesale restoration, which might well have been postponed. The whole exterior has been overhauled from the top of the new belfry to the lowest courses of masonry in the *chevet*. Parts of the western front have been renewed and the south porches have been (1898–1900) taken to pieces, much new work inserted on the lines of the old, but without the original devotional feeling, and the whole strengthened with steel girders. Most of the stained-glass windows, if not all, have been recently releaded, cleaned and securely refixed.

At first sight the massiveness of the proportions strike one the most, but studied piece by piece the thoughtfulness of the construction will become evident. The whole of the building proper is simple and restrained, the porches and details are a mass of symbolic ornamentation and graceful work. While simple and restrained, the sense of strength in the building is enormous.

The enormous buttresses and their flying-buttresses in two tiers are another feature of the exterior. Five massive piers on either side of the nave support the thrust of the vaulting of the roof, which is borne by the flying-buttresses of a construction peculiar to Chartres.

CHARTRES CATHEDRAL

The Western Front is the finest in some ways, in that it is the most complete. At the ground level there are three rather low doorways (which compose the western or usual entrance) dating from the first half of the Twelfth Century, 1134–1150. Every available part of the three arches is covered with sculptured figures and ornament, varying from attenuated figures over life-size to miniature figures of a few inches. There are still traces of gold and colour on the more protected figures—*e. g.*, in the tympanum of the central door. It has been supposed by some that the *motif* of the doorways was copied or borrowed from the front at Arles; in any case, this doorway remains one of the typical examples of Early Gothic work.

Above the doorways are three windows of about the same date, perhaps a trifle later; above, again, is the rose window, which probably replaced an early triplet window. This, together with the gallery—called royal from the kings represented in it—is Thirteenth Century work, and the gable is again a century, or nearly so, later in date.

Over the three doorways two pilasters with simple mouldings run up on either side of the central window as far as the rose where they finish with carved heads—on the north that of an ox, on the south that of a lion holding a man's head, symbolizing the *fortier* and the *suaviter* of the Church, or, perhaps, Vigilance and Sacrifice.

The windows are of extraordinary size though they are dwarfed by the proportions of the whole and the towers; of the three, that in the centre measures thirty-four feet nine inches by thirteen feet, while those at the sides measure twenty-eight feet by nine feet. Traces will be noticed in the wall of arches over the two side windows.

Above the cornice, not quite in the centre of a rather

stiff square setting, is a jewel, a *chef-d' œuvre*, in the form of a rose window, forty-six feet in extreme diameter, "looking as expansive and symbolic as if it were the wheel of Time itself." This window was copied in 1225 for the Cathedral of Cambrai by Villard de Honnecourt, and is given in his sketch-book.

Higher still is a gallery with a delicate balustrade supported on a beautiful cornice and stretching across the front from tower to tower, and above it is a row of niched figures, with a strong family likeness, intended for the Kings of France.

Above the gallery in a niche in the gable is a huge statue of the Virgin and Child flanked by kneeling angels holding torches in their hands, and on the apex of the gable is the statue of Christ in the act of bestowing His blessing.

The main idea of the western entrance is the Glorification of the Saviour, and it is carried out with most elaborate detail.

The South Tower in the West Front, usually called the *clocher vieux*, dates from about 1110—with a pause at 1150 when the square part was finished—to the year 1170, the date of its completion. This tower from the first was entirely built of stone and seems to have been repaired for the first time in 1395, at the period when the bells were inserted in the belfries, but it was never raised or altered in design. It was again repaired in 1683, and in 1753–54 the forty feet at the top were restored by Guillois, and an iron cross and ladder placed to give access to the top. Since 1836, when this belfry was gutted by fire, it is only possible now to go up to the second floor, and that by a ladder, not by any means an assuring mode of assent.

The enormous size of the blocks of stone will strike the

attention of the most casual visitor, but others will note the union of massive simplicity with perfect grace and agree with Viollet-le-Duc, who wrote of this tower that it was the finest work of the kind in France. "The simplicity of its mass, the perfect proportion of its various parts, its graceful outline, make it a work for constant meditation." "The base," he adds, "is full, massive and free from ornaments, and transforms itself as it shoots up into a tapering octagonal spire, in such a way that it is not possible to say when the heavier construction leaves off and the lighter begins."

In another place he points out that the architect has shown an unusual restraint in his work, that all his effects are got by his proportions and not by his decoration that the transition from the square tower to the octagonal *flèche*, or spire, is a masterpiece that has never been surpassed. Everything has been carefully thought out beforehand, nothing left to chance. He finishes by saying that though this old *clocher* is fifty years older than the church, it will, from its strength, be still standing when the rest of the building has become a ruin.

On the lowest part, south front of the Tower are three statues, one representing an angel (eight and one-half feet high) with outstretched wings, supporting a semicircular sun-dial dated 1578; an ass playing on a hurdy-gurdy; and close by, on the next buttress, a sow spinning.

The North Tower (*le clocher neuf*) after being burnt down in the fire of 1194, was rebuilt in similar materials and lasted till another fire, caused by lightning, destroyed it in 1506. Jehan de Beauce was then commissioned by the Chapter to build the tower and instructed to make it higher and more beautiful than it had been before. This work

took from 1507 to 1513. A small fire broke out in 1674 in the watcher's room. Since that time, beyond being carried up four feet higher in 1690 by Angé, who adorned the top with a bronze vase, the tower has not been much interfered with till 1836, when the ringing chamber and most of the bells were destroyed by fire.

Beginning at the third story, where Jehan de Beauce also begins, we notice first outside the delicate balustrade. In the tower there is a Pointed window, divided into two parts by a clustered pier. The tracery is Flamboyant. In 1854 the cross was added. On the top of the cross is a vane in the form of a sun, thus forming a counterpart to the moon on the other spire.

The South Porch is approached by a grand flight of steps and though only about six and one-half feet wider than that on the north side, seems at first sight to be very much larger altogether. It is made up of three bays, each with a pediment containing niches, and above is a gallery of large statues. This porch is devoted to the Glorification of Christ as the supreme judge of all things, and the subject is therefore the Last Judgment; and of the many representations of this awe-inspiring theme, this porch is one of the best, if not the best. Christ, as Judge, with the Apostles, occupies the central bay, with the martyrs on His right (the left bay) and the confessors on His left (the right bay), together with nine choirs of angels, the four and twenty elders and the virtues on the vaulting and on the pillars.

On the north side a much more sombre view of the building will be seen as a rule except on fine bright evenings rather late when the sun has got round to the north of west.

The North Porch, like the others, is a mass of symbolic carvings and enrichments, all excellently wrought, and is one of the finest specimens of its date, 1215–1275. Like the other porches, too, it was richly painted and gilded, and the effect must have been gorgeous.

The central bay gives the key-note to the whole porch—the Glorification of the Virgin; the left-hand bay gives her virtues, the chief incidents in her life; while the right-hand bay gives us various Old Testament types of the Virgin.

"Dependent on its structural completeness, on its wealth of well-preserved ornament, on its unity in variety, perhaps on some undefinable operation of genius, beyond, but concurrently with, all these, Chartres has still the gift of a unique power of impressing. In comparison, the other famous churches of France, at Amiens for instance, at Reims, or at Beauvais, may seem but formal, and to a large extent reproducible, effects of mere architectural rule on a gigantic scale."

The above quotation, from Walter Pater's *Gaston Latour*, may at first seem an exaggeration, but the more carefully the place is studied the more apparent will the truth appear, especially to those who have seen the other churches above mentioned. It is a French commonplace to say that a cathedral composed of the towers of Chartres, the nave of Amiens, the choir of Beauvais and the porch of Reims would make up a building that nothing else could possibly surpass. This is no doubt quite true, but as no such ideal building exists, or is ever likely to exist, Chartres can only be fairly compared with what is now in being. Granted that portions of it are less fine than some which can be found elsewhere, a careful study of the fabric as a whole,—not a hurried examination made while the *fiacre* is

kept at the door,—will tend to produce the deliberate opinion that the Cathedral is the finest in France.

The Nave (241 feet long, 53½ feet wide, or including the aisles 109 feet, 122¼ feet high) is somewhat short in comparison with the other parts, even including the space between the two western towers, being only thirty feet longer than the two transepts taken together.

In width the nave exceeds all the cathedrals of France or Germany, being nearly four feet wider than the nave at Cologne, or that at Amiens.

The aisles of the nave are twenty-five and one-fourth feet in width.

The nave proper consists of six bays, which are not uniform in width, the narrowest being at the west end and the widest being those nearest the transepts,—the total difference between the first and the sixth being a fraction over three feet.

Of the existing chapels there are only two in the nave proper, one in the northwest corner within the space covered by the walls that support the new belfry, and the other in the southwest corner, under the old belfry. The former, dating from 1837, is dedicated to the *Seven Sorrows*, and is also used as a baptistery.

The altar-piece has for its subject a Pietà, and is attributed to Carracci.

The chief architectural features in this chapel are the capitals of the piers.

Immediately opposite, in the southwest corner, is the Calvary Chapel first used in 1830. It contains a large cross in wood of no merit, dating from the mission of 1825.

The vaulting of the whole Cathedral is a very fine specimen of early work. The main ribs of the vault spring

from or are rather continuations of the tall clustered pilasters, which are themselves continuations of the main piers; and from the points where each of the main ribs rise, two other cross-ribs also spring. These at their points of intersection are adorned with crown-shaped bosses, for the most part enriched with carvings of foliage, coloured in part, which have been marred with colour-wash. Lines in imitation of ashlar-work have been painted upon the vault.

Fifty-two detached piers and forty engaged pilasters support the weight of the vaulting, assisted by the buttresses outside. The piers in the nave and transepts are alternately cylindrical and octagonal in section. The cylindrical piers have smaller octagonal columns and the octagonal main piers have smaller cylindrical columns apparently almost detached, but in reality part and parcel of them. The piers in the nave were robbed of their statues by the *sans-culottes* in 1793. They are said to have been seven feet in height with bases and canopies.

In the ambulatory of the choir several of the piers are circular in section, and are without any supplementary columns; these have octagonal bases and square plinths.

The capitals are very varied, chiefly drawn from the vegetable kingdom, somewhat conventionalized, but always to be recognized. In feeling they suggest a modification of the type known as Corinthian.

At the crossing four enormous piers, of which each face is covered with a mass of slender columns, rise from the nave to the roof, a height of 120 feet without a break. These piers were intended to bear up a mighty tower.

The triforium which runs round the whole of the building differs in the spacing and character of its arcading in the different portions. In the nave each main bay consists of

an arcade of four smaller bays of Pointed arches, the soffit of which is flat with a round moulding at the inner and the outer edge. The capitals are richly carved with foliage, but the bases are rather severely plain.

In the transepts there are five bays in each arcade while in the choir the two westernmost bays have four each, followed by three bays with five each, and finally in the apse seven bays with two in each.

As a background for the graceful shafting there is a blank wall, not, as in many other French churches, a series of windows glazed with coloured glass.

The Clerestory consists of tall lancet windows arranged in pairs, each twenty-two feet nine inches in height and six feet six inches wide, with a rose window (twenty feet in diameter) above, filling the whole of the available space in the bay.

There are traditions of glass existing at Chartres as early as the time of St. Ive, who was created Bishop in 1090, but the earliest window known to have existed in the Cathedral was that called *Notre Dame de la Belle Verrière*, for of a window so described mention is made in a charter of 1131. The window of the same name in the south aisle of the choir, second bay from the south transept, may have been modelled upon its general lines, but is Thirteenth Century work.

Chartres is the *locus classicus* for the study of glass of that date. Together with the glass the ironwork, where original, must, as an integral part of the window, be studied with care.

In the western rose window (Thirteenth Century), Christ, as the supreme judge, is seated on a throne of clouds, surrounded with an aureole quatrefoiled in character. Blood is represented as flowing from the five wounds of the Saviour, who is surrounded by two cherubim, eight angels, the four beasts and ten apostles. Above are the instru-

ments of the Passion; four angels with trumpets herald the Day of Judgment, and in response to the summons the dead are issuing from their graves. S. Michael is seen with a balance weighing the souls, some of which are led off to Abraham's bosom, while those who are found wanting are being driven off to a very vivid hell.

The masonry is a *chef-d'œuvre*, but the bold and vigorous workmanship was limited somewhat by the nature of the material, a stone in which fine cut and delicately-moulded tracery would be impossible.

Immediately beneath the rose window are three Twelfth Century windows which miraculously escaped destruction in the fire of 1194, and, in spite of cleaning and restoration, have managed to retain their original character and beauty.

The left-hand window represents in circular panels (the arrangement of which is rather stiff and formal) twelve of the chief events in the last years of the ministry of Christ on earth from the Transfiguration to the meal with the disciples at Emmaus. This window, like that at Le Mans, is somewhat Byzantine in character. The absence of a border to the window increases the apparent stiffness, but the colouring is superb, the large broad masses of clear colour so characteristic of Twelfth Century glass being especially noteworthy.

In the centre window (thirty-two feet ten inches) which consists of twenty-seven panels within a border, we have the head of the Virgin and the Child, and below twelve of the chief events in the Gospel history from the Annunciation to the triumphal entry into Jerusalem. The border to the window is very fine, but the lower portion on either side does not seem to be the same work as the rest.

On the right is a Jesse window with a very effective

border. Among the branches are four kings, then the Virgin and Christ with the seven gifts of the Holy Ghost. On either side of the main trunk are seven prophets.

Next to the Choir at Laon this is the largest in France, measuring as it does one hundred and twenty-six feet six inches, by fifty-three feet six inches in width and one hundred and twenty feet in height; but it was not too large for the pre-Revolution ceremonies, in which often about two hundred priests, deacons, choristers, attendants and others took part in the ordinary services, and on festival days they must have found the accommodation insufficient consistently with comfort.

The apse is pierced with seven large windows, forty-six feet in height. The subject is the same as that of the north rose window—the Glorification of the Virgin. In the centre light are represented The Annunciation, The Visitation, The Divine Motherhood of the Virgin, and, in the lower part, the Bakers bringing offerings of loaves.

Round the choir is a screen in stonework of great beauty as a whole, though it is in places marred by work of varying and in others by work of scarcely any interest. Quite different from the *pourtoir* at Amiens, which is painted, or from that at Albi, which is Flamboyant in style, this screen may be fairly taken as the finest specimen in France.

One distinguishing feature of the interior is the absence of any memorials to the dead, and the reason is, that no intramural interment has ever been permitted in the church, on the ground that, as Rouillard quaintly expressed it, "*Elle a cette prééminence que d' être la couche ou le lit de la Vierge.*"

The Labyrinth or *lieue* in the nave at Chartres is one of the most remarkable of the few now left in existence. It is

made of stones of two colours, the white stones being thirteen and three-eighths inches in width and the blue ones one and one-eighth. On the former were engraved the verses of Psalm LI. The diameter measures forty feet six inches, or, including the border, forty-two feet, and this gives a lineal surface for devotional use of about 600 feet.

It is not known what were the rites to be observed in the labyrinth. Some have thought the track when piously followed on the knees was a practical reminder of the road which Christ was forced to take on the way to Calvary, so that the stations of the Cross may be in some way a more comfortable survival of these labyrinthine progresses. Others have thought they were for the use of the faithful who could not go to the Crusades, but who could at any rate pray for the success of their absent friends.

The crypt is one of the most important features of the building, and has played a considerable part in the history of the fabric. As the church was successively built, burned and rebuilt, so was the crypt successively enlarged, and it is now the largest in France, and the third largest in the world, being inferior in size only to the crypts of St. Peter's at Rome and of Canterbury Cathedral.

ST. PATRICK'S, DUBLIN

DEAN BERNARD

THE existence of St. Patrick has been called in question by some writers, but there is no room for reasonable doubt as to the main facts of his life, although many details must always remain obscure. He was born about the year 372 possibly near Dunbarton on the Clyde, but the place of his birth has not as yet been identified with certainty. Carried captive at an early age by Irish raiders, he served as a slave in County Antrim for seven years. After his escape he went to Gaul to return many years later as a missionary to Ireland. He landed on the Wicklow coast, but soon sailed northward as far as Strangford Lough, on his way to the place of his bondage in Antrim. Tara was the scene of his most famous encounter with Paganism, and he proceeded thence to found churches in Meath, Connaught, and Ulster, establishing among others the church of Armagh. Turning southward again, he penetrated through Meath and Kildare as far as Cashel. His death took place, most probably in the year 461, at Saul near Downpatrick.

His *Confession* and also a letter to a British chieftain, called Coroticus, are extant; and a noble hymn or incantation in an archaic form of Irish is attributed to him by tradition.

In the Fifth Century Dublin was a small village situated beside a ford or bridge of hurdles over the Liffey. Insignificant a place as was Baile-ath-acliath, "the Ford of the Hurdles," a good deal of traffic must have passed through

ST. PATRICK'S, DUBLIN

it, for it was on the main road from Meath to Wicklow. We know that St. Patrick founded churches within twenty-five miles of it in Meath, Wicklow, and Kildare; and it is highly probable that he crossed the Liffey at this point on one of his many journeys. But the earliest explicit statement of a visit of the saint to Dublin is too late to be relied on with confidence. The monk Jocelyn, writing in the Twelfth Century, tells that Patrick performed notable miracles here, raising from the dead Eochaid and Dublinia, the son and daughter of the "king" of the place. This feat made so deep an impression on the inhabitants that the king and his daughters were forthwith baptized at a well which Jocelyn describes as "St. Patrick's Well near the city, towards the south." He adds that a church was built hard by.

The existing building may be ascribed to the years 1220 to 1260; and the elevation of St. Patrick's to the dignity of a cathedral by Archbishop Henry must have stimulated the progress of the work. The design is one of perfect symmetry and simplicity, being that of a Latin cross of beautiful proportions. The church consists of a nave, choir and transepts, all of which have aisles, together with a Lady Chapel. The existence of an altar of St. Mary appears in records of the years 1235 and 1240; but the tradition that the present Lady Chapel is due, so far as its plan is concerned, to Archbishop Fulk de Saundford, and was finished about 1270, is probably true.

The site is so extraordinarily unsuitable for a great building that the choice of it calls for explanation. The Thirteenth Century builders were men who thoroughly understood their business; and it is safe to say that they would not have dreamed of building upon the marshes of the

Poddle River, on which St. Patrick's stands, had they been given a choice. All through its history the lack of a crypt (impossible in such a situation), and the moist clay of the foundation through which springs perpetually flow, have been injurious to the fabric. We have in the adoption of this site another argument, if such is needed, establishing the belief of Dublin at the beginning of the Thirteenth Century that the island of the Poddle River was a place of peculiar sanctity and worthy of special veneration in virtue of its association with the name of Patrick.

The history of the cathedral fabric since the Thirteenth Century is not easy to write in detail; but we have sufficient material to assure us that the building as it now stands, although it has undergone more than one "restoration," presents all the main features of the original design.

In 1316 the spire was blown down by a violent storm, and in the same year the church was set on fire by the citizens who hoped by burning the suburbs to check the approach of Edward Bruce, brother to King Robert Bruce, whose army lay encamped as near as Castleknock. On this occasion the Cathedral was robbed of many of its treasures by thieves, who took advantage of the panic and confusion. It does not appear, however, that any irreparable damage was done.

A more serious fire broke out in 1362 (as tradition says, "by negligence of John the Sexton") by which the north-west end of the nave was burnt. There is extant a Petition to the Pope from Thomas Minot, Archbishop of Dublin, of date 1363 "for relaxation of seven years and seven quadragene of enjoined penance to those who lend a helping hand to the repair of the Church of St. Patrick, Dublin, by which

negligence and fire has so greatly suffered that the tower and bells are destroyed." The damage was made good by the exertions of the Archbishop, who employed "sixty idle and straggling fellows to assist in repairing the church and rebuilding the steeple." The four western bays in the north aisle of the nave, which are loftier and wider than the rest (for what reason cannot now be determined), were built about this time. Minot's great work, however, was the construction of the noble tower.

An interesting architectural feature of St. Patrick's is the form of the battlement round the roof, a feature which it shares with several other Anglo-Irish churches. At Kildare Cathedral there is a somewhat similar passage between the slope of the roof and the battlements, along which, there as here, it is possible to walk round the church. All the turrets are crowned with a crenellated structure, consisting of two or three steps and ending in an acute point formed by chamfering off the outsides, which gives the effect of an inward slope. One of the original turrets may be seen on the south transept. The genuine Irish battlements of the turrets at the west end have at some time had late gables added to their crests. The southwest porch (the usual entrance to the Cathedral) was added by Sir B. L. Guinness, who also constructed the public road which leads from St. Sepulchre's through the Close. This road was taken out of the Dean's garden. The heads carved as the terminals of the arch over the southwestern door represent, on the east side, Dean Pakenham, in whose time the Guinness restoration was begun, and on the west side Primate James Ussher, the greatest scholar that Ireland has produced since the Middle Ages. He was Chancellor of St. Patrick's at the beginning of the Seventeenth Century.

The west door was renovated about 1832. The great west window of the original building was replaced by a Perpendicular window in the Seventeenth Century, which was restored by Dean Dawson in 1830. The present Early English window with three lights took its place during the Guinness restoration. The carved heads at either side of the door represent Deans Dawson (north) and Verschoyle (south). The arms on the shield next the tower are Dean Dawson's; on the south side are those of the Cathedral. The Decorated window at the west end of the north aisle of the nave remains in its original form.

We have now come to the tower. This great work of Archbishop Minot's is unrivalled in Ireland, and unsurpassed as a belfry in the United Kingdom. It stands 147 feet in height from the nave floor to the battlements, and is thirty-nine feet square at the base, with walls ten feet thick of Irish limestone. No unskilled labourers like those of whom tradition speaks, could have executed such solid work, and Minot must have employed as foreman the best masons of his time. All the windows are insignificant, except in the belfry stage, where they are of two lights, transomed with simple tracery. The granite spire (101 feet high) which, although incongruous to an architect's eye, is not displeasing in effect, was not built until 1749.

The dimensions of the Cathedral, which is the largest church in Ireland, are as follows: from the west end to the east wall of the Lady Chapel 300 feet external measurement and 286 feet internal measurement; length of nave 132 feet six inches, width of nave (excluding aisles) and of the choir, thirty feet; length of the choir, fifty-six feet six inches; length of Lady Chapel fifty-five feet; breadth of Lady Chapel, thirty-five feet; across the transepts, 156 feet exter-

nal measurement and 144 feet internal; height from floor to roof in the nave and choir, fifty-six feet three inches. It is to be borne in mind that the floor of the nave was originally four inches lower than the present level. There are eight bays on each side of the nave, four in the choir and three in each transept.

We have seen that few of the original architectural details have survived, so far as the exterior of the building is concerned. The interior, sadly neglected as it was for centuries, has fared better, and presents much of interest to the student of architecture. The Early English piers of the nave are octagonal, having eight attached and filleted shafts with carved capitals. Originally these piers had shafts on the cardinal faces only, those on the north and south being the vaulting shafts of the nave and aisle. The four intermediate faces are slightly hollowed to receive the shafts which carry the outer order of the arch mouldings. The piers and arches are built of Somersetshire stone with a core of Irish limestone. The casing of Caen stone was added during the Pakenham and Guinness restorations.

The three piers on the north side nearest the west end and the respond were built by Archbishop Minot in the Fourteenth Century when this part of the church was burnt.

The nave roof is a restoration of 1863; the ribs are of good stone, but the vaulting cells are filled in with lath and plaster only, as the old walls were deemed too weak to sustain a greater weight. The crossing is ancient, the four beautiful arches and stone roof having been lately repaired, but not altered in any detail. The original groining is only to be seen here in the north and south aisles of the choir, in the aisles of the south transept, and in part of the south aisle of the nave.

As we come into the nave we see the old colours of various Irish regiments hanging on the walls. The west window by Wailes of Newcastle represents various scenes in St. Patrick's life; but the treatment is not bold enough. The great monument against the south wall is "the very famous, sumptuous, glorious tombe" of black marble and alabaster, erected by Richard Boyle, first Earl of Cork, in 1631, in memory of his second wife. In the northwest corner of the nave will be seen the old wooden pulpit which was used in the time of Swift, and from which he preached.

SOISSONS CATHEDRAL

L. CLOQUET

THE age of the church of St. Gervais of Soissons is carved on one of its stones: "In 1212, the canons began to come into this choir."

This edifice, a diminutive of Notre Dame of Amiens, the first of cathedrals of the second order, is admirable in its purity of line: it marks the transitional Romanesque Gothic, the blossoming of the vault ribbed with certain complications which it was soon going to get rid of. The plan of this basilica presents a remarkable peculiarity in the extremely elegant hemicycle, furnished with aisles, galleries and a triforium, which terminates one arm of its transept, and connects it, together with Noyon, with the Romanesque school, of which Tournay seems to have been the centre. This is a very rich plan, with its thirteen apsidal chapels. Nowhere has the Gothic style produced anything more graceful. In the interior, the width of the naves and the refined lines of the ribs of the vaults tend towards perfection from the very first appearance of the new style, giving it an entirely individual character. The proportions of the choir are bold. From the chancel radiate five great polygonal chapels, and eight square ones, lighted by immense windows, opening into the sides of the choir. The nave is lighted by Thirteenth Century *grisaille* windows of rare interest: a rose window is pierced in the north transept.

The double flying-buttresses are beautiful in line, although they are among the first that were frankly introduced into the Gothic system. "The structure of this edifice," says L. Gonse, "though somewhat cold in aspect, is combined with rare skill: the play of resistances is treated with the hand of a master, and the design of the double flying arches is excellent. The proportions of the choir are bold and monumental. In the interior, the distinction of this fine construction is the spring of the archings and the width of the naves. There are few churches in which the light is diffused more freely and abundantly."

The transept is one of the finest examples of the transition. Begun in 1175, its five bays are provided with aisles; it is terminated by the above-mentioned remarkable apse; and, leading into it at the southeast angle, is a polygonal chapel, a chapel of remarkable construction and ravishing ornamentation. It is surmounted by a story which in ancient days served for a treasury. Above the aisles is an elegant gallery surmounted by a triforium and a beautiful clerestory.

The pentagonal sanctuary is surrounded by an ambulatory flanked with compartments and with five apsidal chapels. The style of the choir is reproduced in the naves. The transept, restored in the Fourteenth Century, in certain parts presents the elegant but sometimes exuberant characteristics of the flowered Gothic style. The north wall is covered by a network tracery that seems to divide it into four bays; a magnificent rose of twelve petals crowns the immense window.

Viewed from outside the chancel, the Cathedral presents an imposing *coup d' œil* with its double buttresses and superposed flying arches. The clerestory windows are framed

SOISSONS CATHEDRAL

with a dripstone enriched with rosettes resting on modillions with human masks. The cornice is decorated with leaf volutes.

The arum, the vine and the fern predominate in the carvings.

The door in the north transept that opens towards the east, surmounted by a frieze of floral work and a rose window of six petals accompanied by quatrefoils, framed by colonnettes and vaultings, is one of the most delicate bits of the edifice.

To the northwest of the Cathedral stands the ancient canonical cloister, in which is the immense hall of the Chapter, divided into two naves. This part of the capitulary buildings, recently restored, is one of the most perfect monuments of this kind to be found anywhere.

TOURNAY CATHEDRAL

FREDERIC G. STEPHENS

IN 1053 Tournay was devastated by the Emperor Henry III.; fire destroyed the upper part of the Cathedral in 1054; after this the seven towers were built. The nave was dedicated in 1066; it has now a semicircular arched roof, but, according to M. Schayes, this was placed in the Eighteenth Century (1777): before that time the roof was flat and of wood, and doubtless of the character exhibited by those still existing at Peterborough and Norwich Cathedrals. The vaulting of the aisles is Romanesque. The transept was erected about 1146; at least, such was doubtless the case with regard to its magnificent apsidal ends. The choir, which is larger than the nave, was dedicated in 1338, when the western porch was placed where the nave until then terminated in a gable; some portions of the old west front remain in the sealed doorways of the aisles. The existing choir replaced that which pertained to the Romanesque portion of the edifice and had a semicircular apse, like the ends of the transept; the church was therefore triapsal. Over the crossing there was originally a gigantic square tower, which formed a group with six minor towers that were placed at the angles of the transept and choir; the towers which stood to the east of the great central one were removed with the ancient choir. The five remaining towers and the reduced central one, form a magnificent assemblage, the obtusely-pointed roofs of which

TOURNAY CATHEDRAL

are visible far and wide over the country. When the seven towers stood all together, and the central one had its original altitude, the group was unrivalled beyond all comparison in Europe. The famous Apostles' Church at Cologne did not approach it. Even the remains are imposing to modern eyes—so vast is the height of the minor towers, so bulky is the central one.

This Cathedral in its interior presents to the student a most effective combination of three styles. We have severe and sombre Romanesque in the nave; magnificent chastity of expression and what may be styled pure architecture in the transept; when we enter the choir, however, it is to be transported into another world and stage of society. From where all was grave, dignified, self-centred and self-restrained, impressive without heaviness and vast without monotony, we are suddenly removed to an expansive structure that is blazing with light and has its windows filled with stained glass, divided from each other by the most slender piers and having mullions like rods. A triforium of the most elegant kind takes the place of the dim and vast gallery of the nave; enormous clerestories supply that of the dim arcades which surmount the gallery of the latter and the aisles beneath it and give an awful solemnity to the western half of the building. The latter is Egyptian in its grandeur, impressive in every feature, almost void of ornament, and seemingly indestructible by time; the former startles the spectator by its lightness and the audacity of the builder of those fairy piers, which have bent into two curves, one inwards and one outwards, and are hardly able to bear the roof.

The noble view of the interior of Tournay Cathedral, which is obtainable from the western doors, derives no

small part of its charm from the skilful manner in which the effect of light and shadow has been produced by the use of stained glass in the choir, which, although raw and crude, is effective, as a whole, as it could not help being; so that, looking along the dimly-lighted nave, the eye takes in the eastern expanse, which is filled with mysteriously-hued and softened light, that—spreading behind the group of Michael defeating Satan, which is of dark bronze and raised above the screen—aids the aspect of the whole in a singularly effective manner. On a close approach to this screen, which is the work of Floris of Antwerp, 1566, and not without a low sort of merit of its own, the incongruity of its style with that of the building is painfully evident. The group of Michael and Satan is the work of Lecreux of Tournay. The ancient cross above the screen was destroyed about 1816.

The ancient choir was ninety-eight feet long; the existing choir was begun by Bishop Walter de Marvis about 1219; the works were carried on until 1325 and consecrated in 1338. The aisles of the choir, ambulatories, or *carolles* as they are called here, are extremely broad and have a magnificent effect. The pillars of the *chevet*, or radiating arcade, immediately adjoining the altar, were originally so extremely slender that about 1435 it was found necessary to strengthen them, a process which was effected by some sacrifice of their original grace. The triforium is lighted by quatrefoils formed behind the heads of its tracery. The piers of the chancel are eighty-six feet in height; its clerestory is composed of nineteen windows.

On the wall of one of the chapels of the ambulatory is a painting with a gold ground, representing the *Triumph of Death*, so frequent a subject in the period when it was ex-

ecuted, *i. e.*, the Thirteenth Century. Parallel to the north nave aisle is a very large chapel or parish church, said to have been built by Henry VIII. of England during Wolsey's occupation of the See of Tournay (1513–1518); its style is rather "earlier" than we are accustomed to associate with buildings of that period. Among the pictures that may be worth notice is a *Purgatory* by Rubens and an *Adoration of the Magi*, by Lucas van Leyden.

There is a great rose window in the west end filled with modern stained glass—not a fortunate addition. The subjects of the paintings are the *Virgin and Child* surrounded concentrically by figures of angels, prophets, the seasons and zodiacal signs. Beneath this is the organ-loft, apparently of the same date as the screen. On the wall of the transept, high up, appear the remains of the original painting of the Cathedral; figures of saints are depicted in panels, one above the other, a characteristic Romanesque manner of decoration. In a side chapel of the nave is some early Sixteenth Century glass, good of its kind. By the side of the altar stands the splendid shrine of St. Eleutherius, elected bishop of the city in 486, a member of a family converted by St. Piat, a century and a half before his birth. By his exertions the faith which had begun to die out in the neighbourhood was revived.

The sculptures on the outside of the north and south doorways of this Cathedral are extremely curious; above the door they are comprised in a blank semicircular arch, which is enclosed in another arch formed by three curves to the shape of a trefoil; the central curve of the latter being higher than the other two is formed by two curves which, meeting in a point, produce the true ogive; the jambs beneath these are also richly carved. The general

subjects are described by M. de Renaud as representing, under many satirical and grotesque forms, the Norman destroyers of Tournay. Among the sculptures on the jambs of the north doorway we observe the devil bearing off a man who is dressed in embroidered vestments and has a bag hanging round his neck and wears a helmet. The man is astride of the devil's neck, and holds to his horns; his legs appear in front of the strange supporter and are clasped by that personage with one hand, while with the other the latter gives his own tail a twitch. Above this is an angel and below it the convolved serpent so common in Romanesque work and of obvious signification.

At each external angle of the transept stands a lofty tower; that on the southeast, which is named La Tour de Marie Pontoise, is a noble specimen of pure Romanesque design; the others are of somewhat later date and transitional character. These towers are about 250 feet in height, built in stages, slightly diminishing upwards and capped by an obtuse pyramid of evidently later date than the structures beneath them.

LE MANS CATHEDRAL

AUGUSTUS J. C. HARE

THE Cathedral of S. Julien, founded in the Fourth Century and rebuilt in the Sixth Century by S. Innocent, was again rebuilt in 834 by S. Aldric. In 1060 the famous architect-bishop Vulgrin began a new edifice, dedicated *c.* 1095, but altered in 1120 by Hildebert, who added two lofty towers. Soon after, it was greatly injured by fire, but was consecrated in 1158. The existing nave belongs to this building of the Eleventh and Twelfth Centuries, but the vast choir was an addition of 1217–54; only the transept and tower belong to the Fifteenth Century. Part of the ancient rampart was destroyed for the sake of the apse.

The west façade belongs to the Eleventh Century except the dividing buttresses and the gables. Its great window retains much ancient glass relating to the story of S. Julien. The sumptuous side door of the Twelfth Century, ornamented with statues like those of Chartres, is preceded by a porch.

"The capitals," says Lübke, "are executed in the most elegant and freest Corinthian style; even the coping stones are covered with the most graceful branch-work, and the shafts of the columns on which the figures stand, as at Chartres, are rich with varied designs. All the rest is devoted to isolated works of sculpture. On the capitals there stand ten stiff columnar figures in antique drapery, variously ar-

ranged but exhibiting throughout the same parallel folds and with heads and limbs stiff and constrained. Yet even here, in the slender proportions, and still more in the type of the heads, the strong presentment of a new life is perceptible, though still too dependent on the architecture. We recognize St. Peter and St. Paul and other saints, and finally kings and queens, all full of youth, and, in spite of the severe style of conception, inbued with a breath of grace and feeling. In a small colonnade, above the door, are seated the twelve apostles—short, heavy, stunted figures. In the arched compartment above, solemn and severe, is the enthroned figure of Christ, with the four symbols of the Evangelists, again displaying violent gestures—a recurring trait of the plastic art of the period, which in its naïve way endeavoured by vehement action to indicate the divine inspiration of the Evangelists. Lastly, all the four archivolts surrounding the tympanum are covered with sculptures; in the centre, angels, swinging vessels of incense, form a circle round the figure of the Redeemer; in the outer circles the whole history of the Life of Christ is depicted in distinct and simple relief, and in a quaint and lifelike manner."

In the interior the nave has the peculiarity of having five bays in the central and ten in the side aisles, which are of extreme simplicity. The transept is much loftier than the nave. The lower portions are of the Twelfth Century. The north wall has a magnificent rose window, the compartments of which are slightly Flamboyant, whilst its glass contains 124 subjects, some of them of great historical interest. At the end of the south transept is the only tower of the Cathedral, Romanesque on the ground and first floors, but of the Fifteenth and Sixteenth Centuries above, with a modern dome. The choir (1217) is of the very best period

LE MANS CATHEDRAL

of Gothic architecture, and is surrounded by a double aisle and thirteen radiating chapels.

"In passing from the nave into the choir," says Prosper Merimée, "the impression is as if you left the temple of an ancient religion to enter one of a new cult. These capitals covered with monsters, fantastic animals and hideous masques seem the ornaments of a barbaric faith, while the foliage varied in a thousand ways and these windows with harmonious colours give a feeling of a gentle and watchful belief."

The glorious windows of the choir are filled with magnificent glass of the Fourteenth and Fifteenth Centuries. The windows of the side aisle are occupied by the legends of the saints—Evron, Calais, Théophile, Eustache—especially venerated at Mans. In one of these windows is a curious portrait inscribed "Senebaldus," of Pope Innocent IV. (Sinibaldo Fieschi). The sixth (triangular) window represents a Sire de Pirmil, the seventh probably the Sire de la Guierche, Governor of Maine under S. Louis. The clerestory windows are occupied by great figures of S. Matthew, S. Andrew, S. Luke, David, Isaac, Moses, then the Apostles, and finally S. Bertram, founder of the Abbey of La Couture—these windows being the gift of an abbot of La Couture of the family of Cormes. The series of apostles is continued in the fourth great window, signed Odon de Coulongé, with the inscription *La Verrine des Drapiers*, and the members of that corporation are represented in it. Then, in the fifth lancet are S. Paul and Aaron, signed for the furriers of Mans; the sixth, representing SS. Stephen, Vincent, Gervais and Protais, was given by the innkeepers and publicans. The seventh, or apsidal window, contains the Madonna and Child and the Cruci-

fixion, beneath which is the prayer of Bishop Geoffroy de London (1254), offering the window to God; his arms are repeated in the border. The eighth great window, signed, represents the architects of the Cathedral. With the ninth window begins a series of the sainted bishops of Mans, characterized by the nimbi round their heads and inscriptions beneath. The tenth window is inscribed *La Verrière Ecles*, and was given by the clergy of the church. The very curious eleventh window commemorates the players at tric-trac, who consecrated their gains to it. The thirteenth, signed by the bakers of Mans, represents its donors at work. All these windows are of the middle of the Thirteenth Century. The remains of glass of the Eleventh Century are the most ancient known.

The first choir chapel on the right contains a curious (early Seventeenth Century) terra cotta S. Sepulchre, restored from injuries received from a mad workman. The double (Fourteenth Century) door leading to the Psallette, with a figure of S. Julien in the tympanum; and the door of the sacristy, formed from fragments of a destroyed *jubé*, erected by the Cardinal de Luxembourg in 1620, deserve notice. In the left aisle are Sixteenth Century tapestries, representing the legends of S. Julien and SS. Gervais and Protais. In the baptistery (first choir chapel on left) are the tombs of Charles Comte du Maine, 1472 (Renaissance) and Guillaume de Langey du Bellay, viceroy of Piedmont under François I., and brother of Cardinal du Bellay, Bishop of Mans, 1543.

In the right transept, removed from the choir, is the very interesting Thirteenth Century tomb of Queen Berengaria of England, daughter of Sancho VI. of Navarre and wife of Richard Cœur de Lion (celebrated in Scott's *Talisman*), to

whom she was married at Limasol by his chaplain Nicolas, afterwards Bishop of Le Mans. After Richard's death she lived much at Le Mans, which was part of her dower. The statue is one of the most lifelike of its period with open eyes.

"The drapery flows down in wide folds, the noble head is antiquely grand, the hands are holding a small casket, and the feet rest on a dog, the emblem of fidelity" (Lübke).

Against the first pillar on the left of the nave formerly stood the tomb of Geoffroi Plantagenet, Comte du Maine et d' Anjou, son-in-law of Henry I. and father of Henry II. of England. This interesting monument was entirely destroyed by the Huguenots in 1562, except the enamelled portrait attached to the second pillar after the destruction of the tomb. Having been taken down for security in the Revolution, it is now preserved in the Musée, for which it was purchased from the collection of an amateur.

At the southwest angle of the Cathedral is a large *Peulven*,[1] four and one-half metres in height, leaning against the façade.

[1] Menhir, a kind of rude obelisk.

CANTERBURY CATHEDRAL

FRANCIS BOND

THE metropolitan Cathedral of Canterbury owes its enthralling interest to its vastness of scale, its wealth of monuments, its treasures of early glass, the great historical scenes that have been enacted within its walls—above all, to the greatest of all historical tragedies to the mind of the Mediæval Englishman, the murder of Becket. It does not owe its distinction to its architecture. Whole building periods are almost wholly unrepresented; for the century and a half when English design was at its best, the Canterbury authorities slumbered and slept. What we have is the result of two periods only, with some scraps incorporated from earlier Norman work. What is there is not of the best: the Perpendicular work can be bettered at Gloucester, Winchester, and York; the work in the choir, a foreign importation, is not equal to that of its prototype, the French Cathedral of Sens. We have many heterogeneous cathedrals in England. In the rest there is ever an attempt, usually a successful attempt, as at Hereford, and Gloucester and Wells to weld the conflicting elements of the design into symmetry and harmony. Canterbury scornfully declines any attempt at composition. Transepts and turrets and pinnacles are plumped down anyhow and anywhere; to the east it finishes abruptly in the ruined crags of a vast round tower; to the west the towers of its façade were, till lately, as incongruous in character as in date. Externally, the lofty

CANTERBURY CATHEDRAL

the work at Sens, Noyon, Soissons and the neighbouring cathedrals.

At the beginning of the fifth year of his work, William of Sens was seriously injured by a fall from the scaffold, and soon after returned to France. An English William was appointed to succeed him. He completed Trinity chapel, Becket's corona and the crypt beneath the two.

More important even than the architecture is the ancient glass. Canterbury and York are the great treasury-houses of stained glass: Canterbury for early Thirteenth Century glass, York for Fourteenth Century glass. The student should take with him to Canterbury Mr. Lewis Day's work on stained glass. Three of the windows in the Trinity chapel illustrate the miracles of St. Thomas.

In the east window of the corona is portrayed Christ's Passion; in the two windows of the north aisle are types and anti-types from the Old and New Testament; among them the three Magi all asleep in one bed. The circular window in the northeast transept also contains the original glass, and many fragments are seen elsewhere.

III. Lancet.—For this period (1190–1245) there is nothing to show except the north wall of the Cloister and a lovely doorway in the southeast corner of the Cloister, cruelly hacked about by the vandals who built the cloister-vault.

IV. To the Geometrical period (1245–1315) belongs the Chapter-house up to the sills of the windows, and the screens north and south of the choir. A fine window with Kentish tracery was inserted in St. Anselm's chapel.

V. Of Curvilinear work (1315–1360) there is no trace except some diaper-work in the choir, which may have adorned the shrine of St. Dunstan, who was buried at the south end of the high altar.

VI. Perpendicular (1360–1485).—At length Canterbury woke up and removed Lanfranc's nave and transept, which must have looked shockingly low and mean for the last two hundred years in juxtaposition with the stately choir. The new nave, built between 1379 and 1400, is very fine, but somehow no one seems to be a very ardent admirer of it. Its proportions are not good.

To this period belong also the Black Prince's chantry and the screens and reredos in the Lady Chapel, all in the crypt; the upper part of the chapter-house, from which all aspect of antiquity has recently been removed; the cloisters; St. Michael's, or the Warrior's chapel, which replaced the eastern apse of Lanfranc's southern transept, and which has a complicated lierne vault similar in character to that of the north transept of Gloucester Cathedral; the tomb and chantry of Henry IV., with fan vaulting, 1433; the western screen at the entrance of the choir; the southwest tower; Dean's chapel (Lady chapel), which replaced the eastern apse of Lanfranc's northern transept (1450), and which has fan-vaulting.

VII. To the Tudor period belongs the Angel, or Bell Harry Tower (1495–1503) and the buttressing and arches inserted between its piers. Also the Christ Church gateway. The great tower is remarkable for the unbroken verticality of its buttresses; it is as exceptional as it is successful in design.

The chapter-house is rectangular, for a rectangular building fitted more easily into the east walk of a monastic cloister. Nearly all the monastic chapter-houses are therefore rectangular, but sometimes had apses; the exceptions being the Benedictine chapter-houses of Worcester, Westminster, Evesham, and Belvoir (which last was exceptional

also in position, being placed in the very centre of the cloister) and the Cistercian chapter-houses of Morgam and Abbey Dore, sister designs. While Secular Canons, having as a rule no cloister, preferred a polygonal chapter-house, such as Lincoln, Beverley, Lichfield, Salisbury, Wells, Elgin, Southwell, York, Old St. Paul's, Hereford, Howden, Manchester, Warwick. So did the Regular Canons at Alnwick, Cockersand, Thornton, Carlisle, Bridlington and Bolton. This beautiful polygonal form seems not to occur in France.

At the northwest corner of the cloister is the doorway through which Becket passed to the northwest transept, with his murderers in pursuit of him. Near here is a hole in the wall, the Buttery hatch. In the Fifteenth Century the south walk of the cloister was divided into "studies" for the monks by wooden partitions (at Gloucester they are of stone) and its windows were glazed.

From the cloister we pass to the West Front and commence the tour of the exterior. The southwest tower (with the Dean's chapel) was completed by Prior Goldstone (1449–1468): the copy of it was put up in 1834: "it was an eyesore that the two towers did not match." Very bad modern statues adorn the niches.

Later still is Christ Church Gateway through which one first approaches the Cathedral with doors inserted in 1662. Originally it had two turrets. Outside it is a monument to the dramatist Marlowe.

On the south side is seen the porch; the nave, a beautiful design; and the charming pinnacle of the southwest transept. East of the Warrior's chapel is the projecting end of Stephen Langton's tomb. East of this, the two lower rows of windows are those of Conrad's choir; the upper row that of William of Sens. The middle windows in the south-

east transept were the clerestory windows of Conrad; the windows above them are those of William of Sens. The three upper stages of the tower on the south of this transept are late Norman work; one of the prettiest bits in Canterbury. Farther east we have French design, pure and simple; here, for the first time in English architecture, the flying-buttresses are openly displayed; notice how flat and plain they are; it had not yet occurred to architects to make them decorative. The grand sweep of apse and ambulatory seems to send one straight back to France. Then comes the broken, rocky outline of the *corona*—the great puzzle of Canterbury. Northeast of the corona are two groups of ruined Norman pillars and arches discoloured by fire; once they were continuous, forming one very long building, the Monk's Infirmary, of which the west end was originally an open dormitory, open to the roof, and the east end, separated off by a screen, the Chapel; which has a late geometrical window. A Mediæval infirmary of this type is still in use at Chichester. The Canterbury infirmary had a north transept, called the Table Hall, or Refectory (now part of the house of the Archdeacon of Maidstone) in which the inmates dined. On the north side of Trinity Chapel is seen the Chantry of Henry IV.; then St. Andrew's Tower and the barred Treasury; the lower part of the latter is late Norman work, largely rebuilt. The south alley of the Infirmary Cloister was built about 1236. Along this one passes to the Baptistery, which was originally nothing but a Mediæval water-tower; late Norman below, Perpendicular above. Returning towards the Infirmary, we turn to the north up the east alley of the Infirmary Cloister, now called the "Dark Entry," at the north end of which is the Prior's Gateway. On the left are some Norman shafts and arches

of beautiful design. It was the Dark Entry that was haunted by Nell Cook of the *Ingoldsby Legends*. West of the Prior's Gateway are the two columns from the Romano-British Church at Reculvers. On the north side of the Prior's, or Green Court, are the Brewery and Bake-house; to the northwest is the famous Norman staircase which originally led to a great North Hall or Casual Ward —for tramps, too, found accommodation at the monasteries.

LAON CATHEDRAL

ESTHER SINGLETON

NOTRE DAME DE LAON is one of the most perfect productions of French architecture. It was erected in the Twelfth Century on the site of the old Cathedral which was burnt to the ground during the communal struggles in 1112. Crowning the isolated hill, which rises some three hundred feet above the plain, the splendid edifice is seen for many miles and has something of the appearance of a castle, owing to its towers. Originally each of the three façades had two towers and there was also a great central tower; but only four remain now and these are without spires. The square lantern tower above the crossing (130 feet high) is also altered in appearance; for it is now surmounted by a low pyramidal roof instead of piercing the air with its former spire.

Laon is strictly speaking no longer a cathedral; for the bishopric was suppressed during the Revolution, when the Cathedral suffered terribly from the fury of the mob; yet, from before the year 500 to 1789 Laon was the seat of a bishop second only in rank to the Archbishop of Reims.

Of late years the Cathedral has been judiciously restored. Many of the old statues have been renovated and new ones added; and the latter have been made in such sympathy with their companions that it is difficult for experts to distinguish the moderns from the primitives, although the former have their eyes slightly more open.

Happily, however, some of the splendid original glass

LAON CATHEDRAL

remains, including the magnificent rose window of the West Front.

In purity and elegance the West Front of Laon ranks next to that of Notre Dame in Paris, to which it bears a striking resemblance. The central and side porches are of great depth and are adorned with rows of statues. The central and left door are consecrated to the Virgin, and depict her life from the Annunciation to the Coronation; the right door presents the Last Judgment and Christ. Most of the statues here are restorations and modern works as we have noted. Directly behind the gables of these doors is a row of windows and then a frieze of foliage runs the entire length of the façade. Above this frieze the great rose window unfolds its luminous petals and on either side of it is a fine lancet window. A second frieze of foliage forms a line above these windows and then comes a gallery composed of charming arches and bearing four bell-towers. Above this first gallery is a third band of foliage and above this rise, to a height of 180 feet, the towers,—those masterpieces that have excited the admiration of architects, artists and travellers for centuries. The lower part of these towers is square and the upper part octagonal, pierced by arches and adorned with open columns. On the platform of each tower eight colossal oxen stand and peer curiously into the world below. These animals, silhouetted against the sky, can be seen from a long distance. They commemorate the animals that dragged the stones for the Cathedral up the steep hill; and, according to the legend, they were aided by another ox that mysteriously appeared to lend his aid to the wearied team, and when his services were no longer required as mysteriously disappeared.

The entrance to the north arm of the transept is the

oldest part of the church and is approached by steps. The doors are surmounted by a frieze of foliage; then come the windows surmounted by a second band of foliage; and above this a rose window. Above this rose runs a third frieze and then a richly carved gallery crowned by a fourth frieze of foliage.

Like the north, the south entrance, which, however, has no steps, is composed of two porches, the tympanums of which are pierced and openworked. Above these doors the wall is cut by a large, but not a rose, window. This is finished by a gallery ornamented by sharply pointed arches.

The flat east wall supported on the right and left by solid buttresses is very picturesque. It is broken by three lancet windows above which is a band of foliage and above this the rose window, surmounted by a charming gallery with a bell-tower at each end. In the centre a triangular gable supports a little spire.

The Cathedral is 397 feet long, and its breath across the nave sixty-seven feet. The interior is of equal interest. It is built in the form of a cross; but the choir, instead of ending in an apse, as in most French cathedrals, terminates in a straight wall pierced by a rose window and three lancets below it.

The nave is a marvel. It contains eleven bays and an avenue of columns of great variety and above them the vault springs gracefully to a height of seventy-eight feet. The gallery and triforium, with their beautiful arches, remind the spectator of Notre Dame of Paris. The transept cuts the nave nearly in the centre and bears a strong resemblance to the transept of Noyon. At the end of each arm is an ancient chapel of two stories. The choir has ten bays.

This vast and sublime interior is not only impressive but delightful to study in detail, for no cathedral offers a more luxuriant flora of stone. The long avenues of columns are varied: substantial columns of wide girth alternate with slender columns of great delicacy; and bases and capitals offer to the eye a bewildering field for study. Here the flora of the first Gothic period through the Twelfth and first years of the Thirteenth Centuries may be studied to the greatest advantage and some capitals of the Fourteenth Century also appear on the capitals. First, we have the pointed toothed acanthus leaf of the Roman epoch (Eleventh Century), then the round toothed acanthus of the Twelfth Century and also the vine, plantain, water-lily, fern and oak of the Gothic period. In the capitals of the nave, transept and choir only the water-lily and plantain occur; one in the choir bears the fern. In the gallery of the north transept there are capitals where fantastic personages and animals are combined with the acanthus.

Laon is splendidly lighted. Counting all the windows there are no less than a hundred and fifty; but the only ones of brilliant colour are the rose of the West Front, the lancets and the rose of the choir, and the rose of the north entrance. Particularly beautiful is the blue glass.

The great window of the West Front is composed of three rows of twelve petals. In the centre is the Virgin between Isaac and John the Baptist, around her in the next row are the Twelve Apostles, and in the outer row are characters from the Apocalypse. The rose window in the choir has the Glorification of the Virgin for its subject and the three lancets below are devoted to the Passion, Resurrection and Ascension, in the centre; the Martyrdom of St. Stephen

and the story of Theophilus on the right; and on the other are depicted scenes from the life of the Virgin.

The chapter-house and cloisters contain beautiful examples of architecture of the beginning of the Thirteenth Century.

GERONA CATHEDRAL

GEORGE EDMUND STREET

THERE was a cathedral here at a very early period; and when Gerona was taken by the Moors, they converted it into a mosque, but, with their usual liberality, allowed the services of the church still to be carried on in the neighbouring church of San Felin, which, for a time, accordingly was the cathedral church. In A. D. 1015 this state of affairs had ceased, owing to the expulsion of the Moors and the Cathedral was again recovered to the use of the church. Considerable works were at this time executed, if, indeed, the Cathedral was not entirely rebuilt, as the old documents declare, and the altered church was reconsecrated in A. D. 1038 by the Archbishop of Narbonne, assisted by the Bishops of Vique, Urgel, Elne, Barcelona, Carcassonne, and others. In A. D. 1310 works seem to have been again in progress, and in A. D. 1312 a Chapter was held, at which it was resolved to rebuild the head, or *chevet*, of the church with nine chapels, for which, in A. D. 1292, Guillermo Gaufredo, the treasurer, made a bequest in favour of the work. In A. D. 1325, I find that an indulgence was granted by the Bishop Petrus de Urrea in favour of donors to the work of the Cathedral; and the work, so far westward as the end of the choir, was probably complete before A. D. 1346, inasmuch as in this year the silver altar, with its Retablo and baldachin were placed where they now stand. We know something of the

architects employed during the Fourteenth Century upon the works just mentioned. In 1312 the Chapter appointed the Archdeacon Ramon de Vilarico and the Canon Arnaldo de Montredon to be the *obreros* or general clerical superintendents of the progress of the works. In A. D. 1316, or, according to some authorities, in February, 1320, an architect—Eurique of Narbonne—is first mentioned; and soon after this, on his death, another architect of the same city, Jacobo de Favariis by name, was appointed with a salary of two hundred and fifty *libras* a quarter, and upon the condition that he should come from Narbonne six times a year to examine the progress of the works, and he probably carried them on until the completion of the choir in 1346.

In A. D. 1416, Guillermo Boffiy, master of the works of the Cathedral, proposed a plan for its completion by the erection of a nave; and though the *chevet* had an aisle and chapels round it, he proposed to build his nave of the same width as the choir and its aisles, but as a single nave without aisles.

It is difficult to say exactly when the nave was completed, but the great south door was not executed until A. D. 1458, and the keystone of the last division of the vault seems to have been placed in the time of Bishop Benito, so late as *circa* 1579. In A. D. 1581 the same bishop laid the first stone of the bell-tower and in 1607 the west front and the great flight of steps leading up to it seem to have been commenced.

The choir has nine chapels round its *chevet*, and has lofty arches, a series of very small openings in lieu of triforium and a clerestory of two-light windows, of decidedly late but still good Middle-pointed character. The columns,

in the usual Catalan fashion of this age, are clusters of rather reedy mouldings, with no proper division or subordination of parts, and consequently of poor effect, and there is no division by way of string courses above or below the triforium. On the exterior the east end is not seen to much advantage, as it is built into and against a steep hill, so that at a distance of a few feet only the eye is on a level with the top of the walls of the chapels round the apse. The roofs, too, have all been modernized and lowered. The only peculiarities here are a series of trefoiled openings, just under the eaves of the roof, into the space over the vaulting, and perhaps devised for the purpose of ventilation; and the gargoyles projecting from the buttresses, which are carved and moulded stones finished at the end with an octagonal capital, through the bottom of which the water falls, and which almost looks as if it were meant for the stone-head of a metal down-pipe.

When the choir was built, some considerable portions of the church consecrated in A. D. 1038 were left standing. The nave was probably entirely of this age; and a portion of what was no doubt one of the original towers still remains on the north side, between the cloister and the nave. This tower has pilasters at the angles and in the centre, and is divided into equal stages in height by horizontal corbel-tables. An apse of the same age remains on the east side of what seems to have been the south transept of the early church; and from its position we may, I think, assume with safety that the church was then finished with three or five apses at the east, very much as in the church of San Pedro close by. In addition to these early remains there is also a magnificent and all but unaltered cloister. I cannot find any certain evidence of its exact date, though

it seems to have existed in A. D. 1117, when an act of the Bishop Raymond Berenger was issued in the "cloister of the Cathedral." The character of the work confirms, I think, this date. The plan is very peculiar, forming a very irregular trapezium, no two of the sides being equal in length. It has on all four sides severely simple round arches carried on coupled shafts: these are of marble, and set as much as twenty inches apart, so as to enable them to carry a wall three feet one and a half inches thick. This thickness of wall was quite necessary, as the cloister is all roofed with stone, the section of the vaults on the east, west and south sides being half of a barrel, and on the north a complete barrel vault. The detail of the capitals is of the extremely elaborate and delicate imitation of classical carving so frequently seen throughout the south of France. The abaci are in one stone, but the bases of the shafts are separate and rest upon a low dwarf-wall and square piers are carried up at intervals to strengthen the arcade. The columns have a very slight entasis.

The cloister deserves careful study, as it seems to show one of the main branches of the stream by which Romanesque art was introduced into Spain. It is impossible not to recognize the extreme similarity between such work as we see here and that which we see in the cloister at Elne, near Perpiñan, and, to go still farther afield, at S. Trophine at Arles. And if any Spanish readers of these pages object to my assumption that the stream flowed from France westward, they must prove the exact converse, and assume that this Romanesque work was developed from Roman work in Spain, and thence spread to Elne and Arles, a position which none, I suppose, will be bold enough to take.

The nave remains to be described; and to do this well

and adequately, it is necessary to use, not indeed many, but certainly strong, words. Guillermo Boffiy, master of the works, might well cling fondly to his grand scheme, for his proposal was not less, I believe, than the erection of the widest pointed vault in Christendom. Such a scheme might be expected to meet then in Spain a good deal of criticism, and many objections, on the score of its impracticability; and it is to the honour of the Chapter that they had the good sense to consult experts and not amateurs as to the steps to be taken, and then having satisfied themselves that their architect was competent to his work, that they left it entirely in his hands.

The clear width of this nave is seventy-three feet, and its height is admirably proportioned to this vast dimension. It is only four bays in length: each bay has chapels opening into it on either side, and filling up the space between the enormous buttresses, whose depth from the front of the groining shaft to their face is no less than twenty feet. Above the arches which open into the side chapels is a row of small cusped openings, corresponding with those which form the triforium of the choir; and above these are lofty traceried clerestory windows. The groining-ribs are very large and well moulded. At the east end of the nave three arches open into the choir and its aisles; and above these are three circular windows, the largest of which has lost its tracery. And here it is that the magnificence of the scheme is most fully realized. A single nave and choir, all of the same enormous size, would have been immeasurable by the eye, and would have been, to a great extent, thrown away; here, however, the lofty choir and aisles, with their many subdivisions, give an extraordinary impression of size to the vast vault of the nave, and make it look even larger than

it really is. In short, had this nave been longer by one bay, I believe that scarcely any interior in Europe could have surpassed it in effect. Unfortunately, as is so often the case among those who possess the most precious works of art, there is now but little feeling in Gerona for the treasure it possesses in this wondrous nave, for the stalls and Coro have been moved down from their proper place into the middle of its length, where they are shut in and surrounded by a high blank screen, painted in the vulgarest imitation of Gothic traceries to the utter ruin, of course, of the whole internal perspective. It would be a grand and simple work of restoration to give up here, for once, the Spanish usage and to restore the stalls to the proper choir. I say "restore," because it is pretty clear that they could not have been in the nave when they were first made, inasmuch as this was in A. D. 1351, sixty-six years before its commencement. A deed still remains in the archives of the Cathedral, by which we ascertain this fact, for by it a sculptor from Barcelona agreed, on June 7, 1351, to make the stalls at the rate of forty-five *libras* of Barcelona for each. The detail of some parts of the woodwork is exceedingly good, and evidently of the middle of the Fourteenth Century, so that it is clear that they are the very stalls referred to in the agreement.

It is difficult to express a positive opinion as to the original intention of the architect in regard to the design and finish of the exterior of this part of the church. The gable walls have been altered, the roofs renewed, and the original termination of the buttresses destroyed. At no time, however, I think, can it have looked well. The position is charming, on the edge of a steep, rocky hill falling down to the river, and girt on its north side by the old many-towered

city wall; yet with all these advantages it is now a decidedly ugly work, and the nave looks bald and large out of all proportion to the subdivided, lower, and over-delicately-treated choir. On the west side the whole character of the church is Pagan; and I well remember the astonishment with which, when I had climbed the long flight of broad steps which leads to the western door, I looked down the stupendous interior, for which I had been so little prepared.

The effect is not a little enhanced by the dark colour of the stone, which has never been polluted by whitewash; but there are some defects. The want of length has already been noticed; the entire absence of string-courses inside is not pleasant; and the lowering of the arches into the chapels in the second bay from the west wall, where there are three in place of the two in each of the other bays, breaks the main lines of the design very awkwardly. The mouldings, too, as might be expected in work of so late a date, are nowhere very first rate, though they certainly retain generally the character of late Fourteenth Century work.

The doorway on the south side of the nave is remarkable in one respect. It has in its jambs a series of statues of the Apostles, executed in terra-cotta; and the agreement for their execution, made in A. D. 1458, with the artist Berenguer Cervia, binds him to execute them for six hundred florins and "of the same earth as the statue of St. Eulalia and the cross of the new doorway at Barcelona." The doorway is very large, but bald and poor in detail; the statues to which the contract refers still remain, and are in good preservation.

There is nothing more specially worth noticing in the fabric; but fortunately the choir still retains precious relics

in the Retablo behind, and the baldachin above, the high-altar. There are also said to be some frontals of the altar still preserved, which are of silver, and which were originally adorned with precious stones, and with an inscription which proves them to have been made before the consecration of the church in A. D. 1038. Unfortunately they were not in their place when I was at Gerona, and so I missed seeing them. The Retablo is of wood entirely covered with silver plates, and divided vertically into three series of niches and canopies; each division has a subject, and a good deal of enamelling is introduced in various parts of the canopies and grounds of the panels. Each panel has a cinquefoiled arch with a crocketed gablet and pinnacles on either side. The straight line of the top is broken by three niches, which rise in the centre and at either end. In the centre is the Blessed Virgin with our Lord; on the right, San Narcisso; and on the left, San Felin. The three tiers of subjects contain (*a*) figures of saints, (*b*) subjects from the life of the Blessed Virgin, and (*c*) subjects from the life of our Lord. A monument in one of the chapels gives some account of this precious work; for though it is called a ciborium, it is also spoken of as being of silver, which, I believe, the actual ciborium is not.

The date of this monument is 1362; but in the *Liber Notularum* for A. D. 1320, 21, and 22, it seems that the Chapter devoted 3,000 *libras* for the reparation of the Retablo, though it was not till A. D. 1346 that the work was finished and the altar finally fixed in its present position. The whole of the work is therefore before this date; and probably the Retablo and the baldachin date from the period between the two dates last given, viz., A. D. 1320 and A. D. 1348.

The baldachin is, like the Retablo, of wood covered with thin plates of metal. It stands upon four shafts, the lower portions of which are of dark marble resting on the moulded footpace round the altar. These four shafts have capitals and bands, the latter being set round with enamelled coats-of-arms. The canopy is a sort of very flat quadripartite vault covered with small figures; but on both my visits to Gerona it has been so dark in the choir as to render it impossible to make out the subjects. The central subject seems to be the Coronation of the Blessed Virgin, and in the eastern division is a sitting figure of our Lord with saints on either side. In order to show the figures on the roof of the baldachin as much as possible, the two eastern columns are much lower than the western, the whole roof having thus a slope up towards the west. A singular arrangement was contrived behind the altar—a white marble seat for the bishop raised by several steps on either side to the level of the altar, and placed under the central arch of the apse. Here, when the bishop celebrated pontifically, he sat till the oblation, and returned to it again to give the benediction to the people.

The church is full of other objects of interest. Against the north wall is a very pretty example of a wheel of bells: this is all of wood, corbelled out from the wall, and is rung with a noisy jingle of silver bells at the elevation of the Hosts. Near it is a doorway leading into the sacristy, I think, which is very ingeniously converted into a monument. It has a square lintel and a pointed arch above: bold corbels on either side carry a high tomb, the base of which is just over the lintel; this is arcaded at the side and ends, and on its sloping top is a figure of a knight. The favourite type of monument in this part of Spain is generally

a coped tomb carried on corbels, which are usually lions or other beasts: there are good examples of this kind both in the church and cloister; and in the latter there is also preserved a great wooden cross, which looks as though it had originally decorated a rood-loft.

The windows have a good deal of very late stained glass, which consists generally of single figures under canopies. I have already mentioned the fine early woodwork in the Coro. In the Fifteenth Century this was altered and added to: and a seat was then made for the Bishop in the centre of the western side of the Coro, which has enormous pieces of carved openwork on either side executed with uncommon vigour and skill. These again were added to afterwards by a Renaissance artist, so that it is now necessary to discriminate carefully between the work of the various ages.

If, when the Cathedral has been thoroughly studied, one goes out through the cloister, an external door at its north-western angle leads out to the top of a steep path from which an extremely picturesque view is obtained. The old town walls girt the Cathedral on the north side; but in the Eleventh Century, it was thought well to add to them, and a second wall descends, crosses the valley below, and rises against the opposite hill in a very picturesque fashion. This wall has the passage-way perfect all round, and occasional circular towers project from it.

BEAUVAIS CATHEDRAL

BENJAMIN WINKLES

THE first view of Beauvais Cathedral, at a distance of three or four miles from it, is most extraordinary. The stranger is at a loss to know what it is he sees. Lofty enough to be the tower of a church, yet the form of it forbids the supposition, and judging from all previous experience, it is far too lofty to be the main body of one. So unusual indeed is its shape and height together, that when seen at the distance before named and through a hazy atmosphere, it has been mistaken by travellers at first sight for a natural isolated rock, or an artificial mount, thrown up for the purpose of fortification. What is it? exclaims the traveller, when this Cathedral first rises to view: he is answered. It is the Cathedral of Beauvais; yes, merely the body of the Cathedral, which has no tower, or spire, or turret; and scarcely any pinnacle which rises higher than the ridge of its roof.

The cathedrals of France are, generally speaking, vastly higher in the body than those of England, or indeed of any other country, and the body of Beauvais Cathedral is higher than any other in France.

It is, however, but half a cathedral; it is only the choir and transept of one; the nave is entirely wanting. What a pity, exclaim some who have just arrived in Beauvais from Abbeville and have viewed with admiration the nave (the only existing part of the abbey church in that town); what a

pity we cannot bring that nave, with its magnificent west front, and join it to the no less magnificent choir and transept of Beauvais Cathedral, that so, instead of two detached halves of churches, we might behold one superb and matchless whole !

These halves, however, are better separated than brought together and though the style of the architecture of the nave of Abbeville would accord very well with that of the transept of Beauvais, yet neither their dimensions nor proportions would agree.

The choir of Beauvais has all the marks of being an edifice of the Thirteenth Century, an age so renowned in France for a brilliant constellation of architects, who, by a singular combination of boldness with symmetry, and lightness with profusion of ornament, produced the most majestic and sublime temples for the worship of the deity that were ever made with hands.

We have already hinted at the extraordinary elevation as viewed from a distance; on a nearer inspection that elevation is still more astonishing: and from whatever point the exterior of this Cathedral is seen, the more attentively it is examined, the more admiration it inspires; fresh beauties continually unfold themselves to the eye of the delighted amateur, and the longer he lingers on the spot, the more reluctant he is to quit it.

The whole exterior of the Cathedral is bold and majestic in its dimensions, graceful in its proportions, rich and delicate in all its wonderful display of detail, and especially as regards the north and south ends of the transept. The face of the latter indeed presents what may be called a blaze of decoration which perfectly dazzles and bewilders the spectator.

Both fronts of the transept are very superb examples of what has been called in France the Flamboyant Style of architecture, from the flame-like form of its tracery and panelling; it is the latest style of Gothic in France, and answers in its date and application to what in England has been denominated the Perpendicular Style, because its tracery and panelling assume principally that direction. The plan of both these fronts is the same, and the usual one of a gable end flanked with projecting buttresses of whatever form, a portal with a large window above, divided by a horizontal gallery above the window, and the gable itself above all. Each one of these, beginning with the portal, projects in order before the other, which gives the portal a depth unknown in English churches. But though the general plan be the same in both the north and south ends of this transept, yet there are differences in the detail of each which are worthy of remark.

The north transept is one of the examples of the Flamboyant Style, which has more of the character of the English Perpendicular than is commonly to be met with. The portal has its arched moulding adorned with three lines of free tracery, and its sides by very rich brackets, canopies, pinnacles and niches.

The tympanum is flat, beautifully sculptured with a genealogical tree, with escutcheons hanging from each branch, and with good rich panelling. The entrance is divided into two doorways by a stone pier carved into the form of an upper and lower niche with canopies and pinnacles; each door has a straight topped arch under one larger one of the same kind. The head of the great window has very rich flowing tracery forming a sort of rose or wheel.

The arch mouldings of the portal, as well as its sides, are filled with three rows of rich canopies and brackets which once had statues, but these disappeared in those perilous times which had well-nigh swept away everything which was valuable in the arts as well as in religion and morals. This portal forms the principal entrance into the Cathedral, and is ascended by a flight of fourteen steps. It is adorned besides with a peculiarly elegant specimen of free tracery, hanging down from its exterior arch like an edging of lace, or ornamental fringe of stone. The great window above this portal occupies the whole space between the flanking turrets, and the head of it is filled with a large circle full of tracery of the most rich and beautiful description of similar design and workmanship to that in the northern end of the transept. The gable above the window and the spandrel spaces are alike elaborately decorated.

The first impression on entering the Cathedral, or rather the choir of Beauvais, is truly magical; the second, that of danger from the enormous and exaggerated height, which is perhaps after all more wonderful than pleasing. Mr. Whewell in his *Architectural Notes* (1835) compares Amiens Cathedral to a giant in repose, and this of Beauvais to a tall man on tiptoe, a very happy illustration of the effect produced by them upon the mind at first sight, though from the superior height and noble breadth of Beauvais Cathedral, it might without any impropriety be called a giant on tiptoe. There is a great similarity between the choirs of these two Cathedrals, though differences do exist in the detail, as well as in the dimensions and proportions, which a closer examination readily detects. The pier arch spaces are narrower, the clerestory windows much taller in this Cathedral than in that of Amiens. Here, too,

we find the vaulting in six compartments, so common in Germany, but rare in France; probably this plan was adopted for greater security after the vaulting had twice fallen in. The principal charm of the choir of Beauvais resides in the apse. There is especially a peculiar dignity and grace about the apsidal columns and arches, a just idea of which it is not in the power of language nor of the pencil to convey to the mind. The form, the dimensions and proportions of this heptagonal termination of the choir of Beauvais Cathedral produce a fascinating effect on the beholder. The remaining and greater portion of the choir is disfigured first by a double row of stalls on each side of it, one a little elevated above the other, very mean and incongruous; secondly, by eight pieces of Beauvais tapestry, suspended in frames, four on each side, about half-way up the pillars. They are copies from Raphael's cartoons, and are much esteemed; we do not, therefore, find fault with the things themselves but with their situation; we would rather see them in the town-hall than in the Cathedral; which, we repeat, they positively disfigure.

The pavement of the choir is all of marble and the mosaic work very beautiful; it is higher than the pavement of the transept, from which it is ascended by four steps. The choir has double side aisles on each side; the outer aisle round the apse being formed into seven chapels, inserted between the buttresses, which are produced inwards and form the sides of these chapels; their eastern ends are each three-sided bays with windows in each side; their western ends are open to the aisle which runs round the apse. Beginning with the northern extremity of the apse and proceeding round it to the southern, the chapels are dedicated in order to the following saints: (1) Magdalene;

(2) Sebastian; (3) Anne; (4) Virgin Mary; (5) Lucien; (6) Vincent; (7) Denys.

The other chapels in the Cathedral are six in number, one on each side of the north and south entrance of the transept, and two on the south side of the choir, inserted between the buttresses, which are produced inwards, as in the case of the apsidal chapels. These chapels are dedicated thus: (1) The Sacred Heart; (2) The Sacrament; (3) The Dead; (4) The Font or Baptistery; (5) St. Augustine; (6) St. Joseph.

The monument of Cardinal Forbin is in the north aisle of the choir, attached to the wall; it is of beautiful design and excellent workmanship. The Cardinal is represented on his knees, with his hands joined together in the usual attitude of prayer.

The ancient Cathedral clock stands close to this monument, and is worthy of something more than a passing glance; the case is of wood and is a good specimen of the Gothic of the middle of the Sixteenth Century.

In the absence of all authentic documentary evidence, the choir of Beauvais would plainly appear to be a work of the Thirteenth Century, from its similarity to those buildings which are ascertained to be of that age.

We are not left to conjecture, however, respecting the date of the choir of Beauvais Cathedral. When the second Cathedral, which bore the date of 991, was destroyed, Miles de Nanteuil, Bishop of Beauvais, began to build the present choir in the year 1225, that is five years after the foundation stone of the present Cathedral of Amiens was laid, and it was his intention to rebuild the whole Cathedral of Beauvais on a scale corresponding with the wealth, dignity, and importance of the See. The vaulting, however,

fell in about fifty years after it was finished and was reconstructed in the year 1272. Twelve years afterwards it again fell in, and forty years were employed in reconstructing and securing the third vaulting from a similar calamity.

In the year 1338, the bishop and chapter chose Enguerrand, surnamed the rich, as their architect, and the work was begun and carried on with great zeal and activity for several years, but it was again interrupted by a succession of national calamities and not resumed till the year 1500, when the transept was begun, but not completed till the year 1555.

The stained glass in the windows, though it has suffered both from the effects of time and Revolution, has been in a great measure preserved, and is still a principal feature in the internal decoration of the Cathedral of Beauvais. It was executed at the very best period of the art, and is exceedingly rich and glowing; that which adorns the roses or wheels in the north and south ends of the transept is believed to be the work of John and Nicholas Lepot. That in the north is excessively brilliant; it represents the sun diffusing its rays in the middle of a deep blue sky studded with stars; in the lights beneath this rose are placed several female figures of saints.

In the south window the artist has placed some saints and prophets, and the portrait also of the famous Jean Francis Fernel, physician to Henri II. This was a compliment paid to the most skilful physician of his time, who was born in the year 1496 at Montdidier, about ten leagues from Beauvais. There is also some very beautiful stained glass in the chapels: in a window of one of them the figures of St. Peter, St. Paul and St. John are to be seen. St. Paul is particularly well drawn in an attitude and manner which re-

minds the spectator of the Apostles of Raphael. The figure of St. John is also very striking. The glass is the work of Angrand or Enguerrand le Prince, another famous painter on glass, who died in the year 1530. In the window of another chapel above the altar are seen a crucifixion, a St. Christopher and a St. Hubert, after the designs of Albert Dürer, which are believed to be by the same hand. In the same chapel a Virgin contemplating a dead Christ after the Descent from the Cross, is placed between the portraits of the donor of the glass and his wife. All this glass of the Sixteenth Century is very admirable for its designs, its colouring and its general effect.

LICHFIELD CATHEDRAL

W. J. LOFTIE

THERE is a great charm about the distant view of the three spires of Lichfield, which is only shared by the similar charm of the three spires of the neighbouring Coventry. Travellers by the London and North Western Railway catch a momentary glimpse as they pass. On one side a wide green plain stretches out towards Needwood Forest; on the other the great wall of dark smoke, ruddy at night with the glow of a thousand furnaces, betokens the neighbourhood of collieries and iron foundries. The name of the little city has generally been taken to mean "the field of the dead," but *lych*, a marsh, has been suggested. There is, however, no such word in Old English. The early form of the name is Licetfeld.

The city does not figure very largely in history before the Great Rebellion. The Cathedral close was besieged in 1643. The King's party had fortified Bishop Langton's wall, and were attacked by Lord Brooke, "who expressed the impious wish to behold the day when no Cathedral should be left standing, and demanded a sign from heaven." He was shot in the eye by "dumb Dyott," from the middle tower on March 2d—St. Chad's Day—while giving orders in a place in Dam Street, now marked by an inscription :

"'Twas levelled by fanatic Brooke—
The fair Cathedral stormed and took;
But thanks to Heaven and good St. Chad,
A guerdon meet the spoiler had."

The garrison surrendered to Sir John Gall. In the following month it was retaken by Prince Rupert and remained in the hands of the King's party till July, 1646. Upwards of 2,000 shot and 1,500 grenades had been directed against the church; the lead of the roof was stripped off for bullets, and the central spire was destroyed. "It was found necessary, in the episcopate of Bishop Hackett, to restore the fabric at an enormous expense, and it was reconsecrated, December 24, 1669. The morning after his arrival, he set his eight carriage horses to clear away the rubbish. After eight years the bells were hung in the steeple; then, old and infirm he went into an adjoining chamber to hear them chime their first peal: It is my knell, he said, and in a few hours he had passed to his rest." So says Mr. Walcott, but Hackett's biographer, Plume, says he was ill when the six bells were hung, and that when he had heard them chime, he said: "They will be my passing bell," and never afterwards left his bed.

The church as we now see it is namely of a later style of Gothic, but in parts shows Early English work. The front has been much improved of late years, having long been decorated with mouldings and other ornaments in stucco. As restored, the present front with its beautiful hexagonal spires, its three doorways, and its screen with 110 niches filled with figures is extremely satisfactory, restoration having for once done good and not harm. The destructive Wyatt was let loose on the building early in the century,

LICHFIELD CATHEDRAL

and pulled down the screen of Bishop Langton between the Lady Chapel and the choir, but is not responsible for the stucco work. Externally the church consists of a nave of eight bays with aisles of the best period, a choir, also of eight bays, transepts of two bays each, with eastern aisles, and a Lady Chapel, apsidal at the end.

There are, unfortunately, no authentic documents as to the builders of the church. But it stood much as it does now, before the time of Bishop Heyworth, died 1447. Willis dated choir and nave before 1250, and the west front 1270. There are three doorways: the central door is divided by a shaft, with a tall niched figure of the Blessed Virgin. On either side are statues of the Evangelists. The outer and inner arches are foliated and the mouldings are filled with exquisitely-wrought foliage. The ironwork on the doors is ancient and good. The doors to the transept are also worth seeing. Adjoining that on the south side is an ancient tomb said to be that of the architect of one of the spires. The central tower rises one story above the roof, and has on each face canopied windows, each of two lights, under a simple battlement, with pinnacled turrets at the angles. The spire which rises above is hexagonal, like those of the west front, but more highly decorated. The Chapter-house is polygonal and has an upper story in which is the Library. It is later than the main body of the church, being Perpendicular in style. There is a central pillar both in the Chapter-house and in the building above. The clerestory of the choir is also Perpendicular, but the windows of the aisles are Decorated. The Lady Chapel, with its lofty three-light windows, rich tracery and graceful flowering canopies, and its semi-hexagonal apse, gives a beautiful termination to the

Cathedral. It was commenced, according to Mr. St. John Hope, by Walter Langton, who became bishop in 1296, and was finished by his successor, Northburgh, to whom also Mr. Hope assigns the western towers. "Only the southwest or Jesus steeple remains, however, in its original state, the northwest tower above the sills of the belfry windows having been rebuilt in Perpendicular times, in imitation of the earlier work." Both the tower and the spire are perceptibly shorter than those on the south side. On the plan the very considerable difference in the direction of the nave and that of the choir and chapel is easily seen.

The interior offers us a rare example of a church of the kind without Norman features. The Early English columns are capped with exquisite carving. The spandrels above are filled with quatrefoils. The triforium is of two arches, each similarly subdivided, with a quatrefoil in the head. The clerestory is of three trefoiled lights, arranged in a triangular curved framework. The groining of the roof is highly ornamented with carved bosses, but is otherwise of the simple character of the Thirteenth Century. That of the choir is more elaborate. Here the triforium hardly exists, and the clerestory is lofty. A modern reredos occupies the place of the old one, destroyed by Wyatt. New stalls, a metal screen, and a metal pulpit have been provided from designs by Scott. The transepts are unequal to the rest of the church. The arcaded vestibule to the Chapter-house, and that room, with its rich central shaft and beautiful groining, are much to be admired. The Lady Chapel is the chief gem of the Cathedral. A range of stalls extends beneath the windows, nine in number, while between each pair are niches and canopies and brackets, with every characteristic of richness and delicacy.

Over the door of the Consistory Court, in the south choir aisle, is a minstrels' gallery, and adjoining it an ancient vestry. The *feretrum*, or shrine of St. Chad, stood east of the screen, and cost Langton £2,000. The Library contains some curious books, including a transcript of the Eighth Century, known as the "Gospels of St. Chad." A Caxton, *The Life of King Arthur*, is among the printed books.

The windows are not nearly so bad as in many of our cathedrals. The glass in the Lady Chapel is old Flemish, of a good period, and was brought from Herckenrade, near Liège, by Sir Brooke Boothby, in 1802, when the abbey of that place was destroyed by the French. It came over in 340 pieces, which were ingeniously arranged by the Rev. W. G. Rowland, a prebendary. They contain scriptural subjects and are of the Sixteenth Century. The organ was entirely rebuilt by Messrs. Hill & Son in 1884, and contains 3,500 pipes.

The chief monuments—many perished in the siege, and many more under Wyatt—comprise those of Bishop Langton, died 1321; Bishop Pateshull, died 1241; and Bishop Hackett, died 1671. There are busts of Johnson and Garrick. Lady Mary Wortley Montagu is commemorated in the north aisle of the nave; and on the monument of the parents of Miss Seward, by Bacon, are some lines by Sir Walter Scott. In the south side of the choir are the *Sleeping Children*, the daughters of the Rev. W. Robinson, by Chantrey.

Cloisters were always an after-thought in churches of secular canons, and there are none at Lichfield.

POITIERS CATHEDRAL

JEAN JACQUES BOURASSÉ

THE church of Poitiers is one of the most celebrated in all France for its glorious antiquity, and the greatness and sanctity of several of the dignitaries who have governed it. The first of these was St. Hilary; a little later came St. Fortunatus to fill the episcopal chair.

The first basilica was subjected to a mob of disasters. The Saracens and Normans ruined it on several occasions; but it was always restored by the zeal of the bishops and the faithful. In 1018, a terrible fire, that reduced the town to ashes, did not spare the Cathedral. William IV., Count of Poitiers, resolved to repair the damage; and built a new episcopal church, consecrated by Isambert IV. Hardly was it completed, when it shared the same fate as its predecessor. In the middle of the Twelfth Century, Henry II., King of England, at the request of his wife Eleanor of Aquitaine, rebuilt the Cathedral on a grander plan, and with magnificence proportionate to his high estate. The work was energetically commenced; but, before long, zeal cooled; and the monument, begun about 1152, after suffering numerous interruptions, was not consecrated till 1379, by Bishop Bertrand de Meaumont. In the meantime the principles of religious architecture had been changed: we find unequivocal proofs of this in the lower parts of the present edifice. The principal porch, in its most important parts, dates only from the

POITIERS CATHEDRAL

Fourteenth Century. Some of the details of the towers are even more recent, and must be attributed to the Fifteenth Century.

St. Pierre de Poitiers is one of the most remarkable buildings of the transitional period: it bears all the characteristics of that remarkable epoch well expressed. It is no longer the Byzantine Style in its purity, nor the Gothic in its soaring and majesty. It is intermediary; and bears the stamp of both systems at their immediate point of contact. The general aspect is imposing and religious. This majestic edifice has nothing of that trumpery splendour borrowed from a superfluity of ornaments; it has all the noble simplicity of great architecture.

The dimensions of the Cathedral are as follows: internal length, ninety-five metres; width of nave, thirty metres; width of transept, fifty-six metres; height of the principal vault, thirty metres; height of the side vaultings, twenty-four metres; height of the tower on the right of the principal porch, thirty-four metres; of the tower on the left, thirty-two metres.

When we enter the Cathedral of St. Pierre, we are struck with the small number, the height, and the placement of the pillars; there are ten on each side. They are composed of a stem surrounded by columns grouped into a sheaf of admirable elegance. The capitals are tastefully carved; the colonnettes stand and soar with perfect grace. The arcades of pointed arches have mouldings, with the exception of those that are decorated with applications of bas-reliefs on the walls of the aisles, which are semi-circular. The central nave is majestic, though perhaps it is somewhat lacking in that mysterious grandeur of Gothic cathedrals. All the windows were formerly filled with

painted glass: in their sacrilegious devastations of the Catholic churches, the Protestants broke most of them.

The vaultings of the Cathedral are established on fine round ribs of quite characteristic form. They are slightly raised into cupolas and divided into numerous compartments.

Some of the windows are round-headed, and others have a pointed arch,—a disposition which alone would suffice for the determination of the exact age of the monument. They are there, so to speak, as the confines of two styles that touch and tend to mingle. At the lower part of the nave, near the great doorway, the modified windows are double lancets, or are extended so as to admit quatrefoil and rose tracery in their tympanums. The Thirteenth Century has left some vestiges of its noble architecture here.

The rose window over the principal door is a magnificent creation of the Fourteenth Century. The divisions that radiate from the centre end at the circumference in delicate blind arcades; the contours of the immense flower are ornamented with graceful carvings of trefoil and quatrefoil forms; the angles also are decorated with trefoils and rosettes.

The apse terminates in a great flat wall pierced with three Romano-Byzantine windows. The chancel, thus disposed, limits the view disagreeably. It is a far cry from this brusque break of line to the rich perspective of the ambulatory passages extending around a circular or octagonal apse. This mode of construction has always been rarely used in religious edifices; and therefore should be mentioned on account of its singularity.

The church of St. Pierre was on several occasions the victim of the fury of war and impiety. These two scourges, more terrible even than those of Nature, devastated and carried

away all that presented itself to their blows and their avidity in the sacred precincts. In 1386, the troops of the Earl of Derby, after pillaging the city, did not spare the Cathedral. In 1562, the Protestants broke in and indulged in all kinds of sacrilegious excesses. They seized the treasure, dispersed the relics and destroyed the splendid monument erected to the memory of Simon de Cramaud, bishop of Poitiers. At a date closer to our own day, an epoch every instant of which was numbered in ruins, the church of St. Pierre became private property and was on the point of being demolished from top to bottom. Calculations of personal interest alone prevented the execution of this impious project.

Among the unintelligent restorations that have blemished the old building, the most ridiculous idea was to build a gallery around the church. There is a long series of heavy balusters in the Eighteenth Century style. Its bad taste has not even the excuse of delicate workmanship.

The exterior of the Cathedral, considered in its mass, does not inspire that noble gravity of the majority of our other monuments. It lacks that elevation and those accessories that we are accustomed to regard as necessary accompaniments to our great basilicas. The towers do not dominate the town with that tranquil majesty which always produces an imposing and religious effect; they are not crowned with aërial spires that take their flight into the sky to carry the sign of the cross up to the clouds. Everything here seems crushed; the tops of the principal façade do not rise in a sharp triangle, nor form those pyramidal frontons that endow the whole with any considerable ascension.

The great porch deserves particular notice. It is com-

posed of three doorways surmounted by two windows and a great central rose window. To right and left, it is flanked by two towers of unequal height. The doorways, surmounted by slightly developed frontons, are sumptuously decorated. The now empty niches were filled formerly with great statues; but figures of angels and saints are still sheltered by the daïs that covers the stretch of the arches. Where were originally placed statues of princes and bishops, there are now only elegant baldachins separated and supported by little columns. The barbarians of the close of the Eighteenth Century raised their hammers against that magnificent decoration and reduced it to powder. The bas-relief carvings of the tympanums over the three doors are fairly well preserved: those of the central one, in three rows one above another, are the Resurrection of the Dead, the Separation of the Just from the Unjust, and lastly, Jesus Christ, surrounded by angels, pronouncing the dread judgment that decides for every man his eternal destiny. The two others are covered with sculptures relating to the Virgin and to St. Peter, the patron saint of Poitiers.

The decoration of the towers is neither very rich nor varied. The base belongs to the same construction as the porch, and the upper part bears all the characteristic ornamentation of Fifteenth Century architecture. The broad surfaces of the body are broken up by light arcades supported by slender colonnettes. The bows of the octagonal part are surmounted by little frontons decorated with openwork foliage.

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